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## Music Magazine

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# THE ETUDE MUSIC MAGAZINE

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APRIL, 1935

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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 4

APRIL, 1935

Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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United States of America

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



CHRISTINE  
NILSSON

GOUNOD'S "FAUST" had, on December 31st, 1934, its two thousandth performance at the Paris Opéra, with Georges Thill as *Faust* and Yvonne Gall as *Marguerite*. At the first performance in that historic theater, on March 3, 1869, Christine Nilsson as the *Marguerite* and Colin the *Faust*. Its world première had been on March 19, 1859, at the Théâtre Lyrique de Paris, with Miolan-Carvalho as *Marguerite*. America first heard the opera when given on November 26, 1863, at the Academy of Music of New York, with our own Clara Louise Kellogg as *Margherita* in an Italian performance.

ALBERT ROUSSEL, the eminent French composer has been visiting at Rome; and, in honor of the event, the Academy of St. Cecilia, of which he is an honorary member, gave a program devoted entirely to his works.

THE CENTENARY of the birth of Vilem Štok, a Czechoslovakian composer, contemporary with Smetana, has been celebrated in Prague by performances of his operas, "Štok" and "In the Well." A state prize has been established in the composer's honor.

OTTO KLEMPERER won ovations when, January 4th, 5th and 8th, he led his first group of concerts with the Philadelphia Orchestra, in Beethoven programs including the symphony No. 1, in C'; the "Emperor Concerto for Piano and Orchestra," with Arthur Schnabel interpreting magnificently as soloist; and the "Immortal Fifth" Symphony in minor.

THE VENERABLE HAMBURG OPERA has been renamed the State Opera; it has a new conductor, Eugen Jochum; and it has been opened with a "renovated version" (let me hope not too much so) of Gluck's "Orpheus," with the title rôle interpreted by tenor as was tried in the early history of the work.

PAUL WITTGENSTEIN, the phenomenal one-handed Austrian pianist has come, been heard, has conquered, and returned to Europe. He left critics agape by his achieving with one hand "marvelous things that only skilled pianists can do with two." He does this not alone in the concerto written especially for his particular talent Maurice Ravel; but also in such compositions as the *La Fileuse* of Raff, he sustains melody and achieves its spinning wheel accompaniment.

WILLEM MENGELEBERG has been appointed by the Society for the Advancement of Music in Holland, as titular occupant of the chair of musical science which this organization has founded at the University of Utrecht.

IGOR STRAVINSKY appeared on January 17th and 18th as guest conductor of the Chicago Orchestra, when he led programs made up from his own works, including the familiar suites of ballet music of "Petrouchka" and "The Firebird." Millions more heard him recently lead the General Motors Hour over the air.

ELLA RUSSELL, lyric and coloratura soprano, known in private life as the Countess di Rhigini, died on January 16th, at Florence, Italy, aged seventy-two. Born in Cleveland, Ohio, Mme. Russell made her début, at eighteen, as *Leonora* in "Il Trovatore," at Tarto, Tuscany. She went to London and, for many years of the late Victorian Era, was one of England's most popular singers in opera, oratorio (especially) and concert.

THE MEXICAN GOVERNMENT is reported to have started a movement, through its Department of Fine Arts, to develop its native musical talent; and plans have been already begun for the production of a collection of fifteen operas by native composers, mostly contemporary.

SIX THOUSAND CHILDREN of Birmingham, Alabama, recently crowded into the Municipal Auditorium, to hear a performance of "Hansel and Gretel" by the San Carlo Opera Company.

BACH'S "MASS IN B MINOR" was given, on January 8th, 10th and 11th, performances by the Chicago Symphony Orchestra, assisted by the famous Apollo Musical Club of two hundred and fifty voices, with Dr. Frederick Stock conducting. The event was commemorative of the two hundred and fiftieth anniversary of the birth of the master, with the last two performances made also the usual annual memorial to Theodore Thomas, founder of the orchestra. Many enthusiasts were turned from the doors.

A STATE DEPARTMENT OF MUSIC, as a part of the State Department of Education, is being sponsored by Senator Huey Long, for Louisiana. The State Legislature has given a favorable vote for its consideration. Senator Long indulges his taste for music as a hobby by leading occasional performances of the Louisiana State University Band of one hundred and twenty-five members.

OTAKAR ZICH, eminent Czechoslovakian composer, musicologist and professor of esthetics at the Charles II University of Prague, has passed away. He is the author of valuable works, especially on the life and compositions of Smetana.

THE NEWHARD PIANO QUARTET, of Bethlehem, Pennsylvania—playing in combinations from four performers at one piano to four at four pianos—has had a considerable influence in acquainting that musical city with little heard masterpieces. Similar ensemble organizations throughout the country are doing much towards making America a more musical nation.

TSCHAIKOWSKY'S "EUGEN ONEGIN" has had a revival by the Vic-Wells Opera Company of London; and it has had a well-earned success with its natural and spontaneous melody. The performance was, of course, in English translation.

THE TRI-STATE BAND FESTIVAL (Oklahoma-Kansas-Texas) is being held this year on April 3rd, 4th, 5th and 6th, at Enid, Oklahoma. Among the conductors leading various concerts will be Edwin Franko Goldman, Austin A. Harding, Frederick W. Greene, Dewey O. Wiley and Earl D. Irons.

DR. WILLIAM CHURCHILL HAMMOND has completed fifty years of service as organist and choir director of the Second Congregational Church of Holyoke, Massachusetts, which event was celebrated by special services and a public dinner on February 3rd and 4th.

OFFENBACH'S "LA CRÉOLE," which had not been heard in Paris since the year of its composition (1872), had at the holiday season a revival, with the young American singer, Josephine Baker, having "the kind of success Paris does not often accord."

ALEXANDRIA, EGYPT, with its Symphony Orchestra, has also a Giuseppe Verdi School of Music, under the auspices of the Milan Conservatory; a branch of the Greek National Conservatory of Athens, with the widely known Greek composer, Manoli Calomiris, at its head; and a lately established Chopin Conservatory with the well known Polish violinist, Alexander Kortowicz, at its head.

ELISABETH SCHUMANN, the Viennese soprano who has been so popular in both concert and opera in America, has received the "Honor Ring (Ehrenring)" of the Philharmonic Orchestra of Vienna, a distinction which has come to but three other artists, with Felix Weingartner among them.

THE WAGNERIAN ASSOCIATION of Buenos Aires has lately devoted two of its programs to works of Mozart. Strange how the pure classics do live. But Mozart has had a no more devout admirer than the great master of Bayreuth.

THE GRAND OPÉRA of Barcelona, Spain, opened its season with a performance of Moussorgsky's "Boris Godounoff," with Alexander Kipnis (well known in America) in the title rôle.

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CLARENCE G. HAMILTON, internationally known as teacher and musical authority, passed away on February 14th, at his home in Wellesley, Massachusetts. Prof. Hamilton was educated under leading teachers of America and Europe and early attracted attention as both teacher and organist; and he was a member of the faculty of Wellesley College from 1904 till his resignation in 1933. He was the author of many valuable books on music and teaching, with "Outlines of Music History," "Music Teaching," and "Touch and Expression in Piano Playing" among them; and his compositions included many songs, piano pieces and anthems. He was long a valued contributor to THE ETUDE and from December, 1922 he had been Editor of its Teachers Round Table. Prof. Hamilton's high ideals, and rich, cordial personality, won for him many devoted friends, upon whom he left an indelible impression.



CLARENCE G.  
HAMILTON

THE THIRD ANNUAL BACH FESTIVAL will be held on June 7th and 8th, at Baldwin-Wallace College, Berea, Ohio, with Albert Riemenschneider conducting. The great "Mass in B minor" will be given complete, at two concerts of the second day.

MASSENET'S OPERAS lead in favor with the public of Brussels, Belgium; and his "Manon," "Hérodiade," "Werther" and "Esclarmonde" are favorites. Bizet is the composer next of choice.

L. F. GEIGER, with violin making as a hobby, started a shop in Chicago which has developed into a school with sixty pupils learning the violin maker's art with free instruction. No better way to insure a high type of achievement. Many a man, or woman, has ridden a hobby to fame.

VERDI'S "FALSTAFF" on February 1st, 2nd and 5th, superb productions by the Philadelphia Orchestra Association. The cast was American with Julius Huehn as the *Falstaff*; Agnes Davis, Lucille Browning, Ruby Mercer and Edwina Eustis as *Mistress Ford*, *Mistress Page*, *Anne and Dame Quickly* in turn; Charles Hackett as *Fenton* and Joseph Royer as *Ford*, and Fritz Reiner conducting. And it was sung in English—English which could be understood and which made the fine humor understandable as it should be to an English speaking audience.

(Continued on page 252)



JULIUS  
HUEHN



FREDERICK KLOSTER—B. Berlin. Pianist, Comp., pianist. Studied at Cincinnati College of Music (Gorno and L. V. Saar). Piano ensemble specialist. Has written piano pes.



WILLIAM KNABE—B. Kreuzburg, Prussia, 1797; d. Balt., Md., 1864. Pianist, mfr. of Balt., location of Knabe factory for nearly 100 years; now in E. Rochester, N. Y.

## THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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ISABELLE G. KNOOSS—B. Arendtsville, Pa. Comp., pianist, teacher. Studied at Hood College, and with Johann Blos. Has piano solos, violin pieces, songs, choruses. Res. York, Pa.



E. BRUCE KNOWLTON—B. Hillsboro, Wis., June 25, 1875. Comp., pedagogue, dir. Former pres., St. Paul (Minn.) Mus. Acad. Dir. own opera co. Portland, Ore. Wks.: operas, misc. pes.



CLARENCE KOHLMANN—B. Phila. Comp., pianist, org., teacher. Pupil of Philip Goepf and M. Leefson. Organist, Audi, Ocean Grove, N. J. Misc. works incl. a new operetta "Moen Maiden."



VICTOR KOLAR—B. Budapest, Hungary, Feb. 12, 1888. Comp., cond., violinist. Studied Prague Cons. Since 1919, Assoc. cond. Detroit Symp. Orch. Varied works, incl. a symphony.



AUGUST KÖMPF—B. Brückenaue, Aug. 15, 1831; d. Weimar, Apr. 7, 1891. Violinist. Pupil of Spohr, David, Joachim. Member of Kassel and Hanover Ct. Orch's. L'd'r, Weimar Orch.



ANTOINE DE KONTSKI—B. Cracow, Oct. 27, 1817; d. Lithuania, Dec. 2, 1899. Comp., pianist. In Amer. 1885. Made many sensational tours, and at 80, a grand tour of the world.



APOLLINAIRE DE WAILLY—B. Warsaw, Oct. 23, 1825; d. there June 29, 1879. Viol. Al. could play concertos by Rode, Beethoven, Paganini's favorite pupil. In 1811 founded Warsaw Cons.



WALTER E. KOONS—B. Evansville, Ind. Organist, editor, writer. Formerly editor "Musical Digest." Cont'd. to various musical journals. Music Supervisor, National Broadcasting Co.



ALEXANDER KOPYLOW—B. Petrograd, July 14, 1881. Studied in the Imperial Chorus, later became vocal instr. there. Wrote a symphony, ensemble works, choruses and songs.



FRANCIS ALEXANDER KORBY—B. Budapest, Hungary, May 8, 1816; d. London, Mar. 9, 1913. Comp., opera singer, pianist. Taught in N. Y. and at R. A. M., London.



DEZSÖ KORDY—B. Arad, Hungary, 1881. Comp., violincellist. Pupil of de Munch at R. A. M., London. Appeared in many recitals in Europe. Intimate of Döpfer and Hubay. Varied works.



CLARA ANNA KORN—B. Berlin, Ger. Comp., pianist. Brought to America at three. Pupil of Dvořák, H. Parker, O. Klein, at National Cons. (N. Y.). A founder of Nat. Fed. of Mus. Clubs.



EGON KORNAUTH—B. Olomitz, Moravia, May 14, 1891. Comp., pianist. Studied at Vienna Mus. Coll. about N. Y., 1910. Many tours w. Kornauth Tr. Wks. in larger form. Res. Vienna.



ERICH WOLFGANG KORNGOLD—B. Brünn, Moravia, May 29, 1897. Violinist. Studied Prague Cons. Pupil of Fischer, Czerny. Vienna Cons. Misc. works. "Ring of the Polykrates" had Amer. Première, Phila., 1927.



HUGO KORTSCHAK—B. Graz, Austria, Feb. 24, 1884. Violinist. Studied Prague Cons. Comp. Prague 1904. F'd'r Kortschak Quartet, Chicago, later known as Berksire Str. Quartet.



GEORG KÓSA—B. Budapest, Hungary, April 24, 1897. Comp., pianist. Kodály and Bartók have said this young writer to wide recognition. Operas, orch. wks., choruses, pia. pes., sgs.



THOMAS KOSCHAT—B. Vilkring, Austria, Aug. 8, 1881; d. Vienna, Mar. 19, 1914. Comp., bass singer. Won fame as comp. of male qt's in Carinthian dialect. F'd'r. "Kärntner Quintett."



ALEXANDER KOSZETZ—B. Kef, Ukraine. Cond. Comp. Studied at Lysenko Music School. In 1919 formed Ukrainian National Chorus. Has made many tours, bringing him world fame.



NINA KOSHETZ—B. Moscow, Russia. Soprano. Graduate, Moscow Cons. Appearances with Imperial Opera, Petrograd and Moscow; Paris Gr. Op.; Chi. Civ. Op. Many tours, Europe and Amer.



HERMANN KOTZSCHMAR—B. Flügern, Ger. July 4, 1829; d. Portland, Me., Apr. 12, 1909. Comp., organist, teacher. Over 50 years org. and ch. cond. in Portland. Wr. church mus.



MRS. HERMANN KOTZSCHMAR—B. Saarbrücken, Cal. Dec. 16, 1853. Piano teacher, writer. Pupil of Kotzschmar and Mr. and Mrs. A. K. Virgil. Was a valued contr. to THE ETUDE.



LEOPOLD ANTON KOTZELUCH—B. Weilheim, Bohemia, Dec. 9, 1752; d. Vienna, May 9, 1818. Comp. A teacher highly esteemed among the aristocracy. In 1792 suc. Mozart as et. comp.



RICHARD KOUNTZ—B. Wilkinsburg, Pa. Composer, organist, editor. Educator. Publications: M. Witmark & Sons. Many varied wks., incl. "Sleepy Hollow Tune" and cantata, "Dawn of Spring."



SERGE KOUSSEVITZKY—B. Tver, Russia, July 26, 1874; d. Cambridge, Mass., 1951. Comp., cond. In 1899 ap't'd. cond. and dir. Moscow Cons., later, on fac. there. Toured Europe as double-bass virtuoso. Since 1924 cond. Boston Symp.



KARL KOVÁŘOVÍK—B. Prague, Czechoslovakia. Comp. at Prague Cons. In 1899 ap't'd. cond. and dir. Bohemian Theater, Prague. His operas are very high in popular favor.



HITZI KOYKE—B. Tokyo, Japan. Operatic soprano. D. Chi. 1926. Prima donna sop. with San Carlo, Cincinnati, Boston, Phila. Grand opera companies. Author many Japanese songs.



ARTHUR KRAFT—B. Buffalo, N. Y. Tenor. Pupil of La Forge. Has made many appearances in recital and festivals. For 5 years, soloist with Bach Choir, Bethlehem.



EDWIN ARTHUR KRAFT—B. New Haven, Conn., Jan. 8, 1883. Organist. Pupil of Widor and Guilmant. Over 25 yrs. org., Trinity Cath., Cleveland; dir. of mus., Lake Erie Coll., Painesville, O.



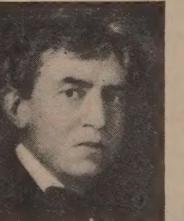
KARL KRAFT—B. Munich, February 9, 1903. Comp., organist. Pupil of L. F. Maler and G. Rüdinger. Organist, cathedral in Augsburg. Wks.: str. orch., songs, cantatas, masses.



WILLIAM J. KRAFT—B. New Haven, Conn., Sept. 29, 1872. Comp., org., tehr. Bro. of A. E. Was on faculties, Columbia Univ., Tchrs' Coll. and Univ. of Cal. Now with Hunter Coll., N. Y.



A. WALTER KRAMER—B. New York, Sept. 23, 1890. Comp., editor of "Musical America." Has written orches. works, choruses, chamber music, songs and piano pieces. Res. N. Y.



MAX KRAMM—B. Germany, Apr. 1, 1874. Pianist, writer. Pupil of Kullak, Urban and Becker. Concert tour of Amer. in 1894-6. Was v.-pres. and dir., piano dept., Metropolitan Cons., Chicago.



ALVIN KRANICH—B. New York, 1865. Comp., pianist. Pupil at Leipzig, of Jadasch, and R. Hofmann. Tourned Scandinavia with Dresden Philh. Orch. Orch. and piano wks., songs.



HANS KRÁSA—B. Prague. Comp. Pupil of Zemlinsky. Has written a symphony and a string quartet given Paris première, also piano works and for voice with orch.



RUDOLF KRASSELT—B. Ger. Cond., violincello soloist, of Berlin Philh., Bayreuth and Berlin Opera cons. Became cond. at Kiel and Charlottenberg. Since 1924, op. cond. at Hanover, Ger.



ANTON KRAUSE—B. Hainthain, Saxony, Nov. 9, 1834; d. Dresden, Jan. 31, 1907. Comp., cond., pianist. Studied in Dresden and at Leipzig Cons. Wrote Instruction works, pia. pes., sgs.



EMIL KRAUSE—B. Hamburg, July 30, 1840. Comp., teacher. Pupil of Hauptmann, Moscheles, Richter. In 1883 made Royal Prof. at Hamburg Cons. Wrote Instruction works, pia. pes., sgs.



CLEMENS HEINRICH KRAUSS—B. Vienna, Mar. 31, 1893. Cond., Grad. Vienna Cons. Has conducted opera in many German cities. Guest cond., N. Y. Philh., Symp., and Phila. Or.



KARL AUGUST KREBS—B. Nuremberg, Jan. 16, 1880; d. Dresden, May 16, 1880. Comp., pianist. Was Hofkapellmeister at Dresden Opera. Wrote two operas (produced in Dresden), also songs.



PHILIP G. KRECKEL—B. Rochester, N. Y., Aug. 17, 1886. Comp., organist. Studied at Munich (Royal Cons.) and Ratisbon. Organist, St. Boniface's Ch., Rochester. Masses, organ, piano wks.



HENRY EDWARD KREHM—B. Ann Arbor, Mich., Mar. 10, 1854; d. N. Y., Mar. 20, 1923. Writer, critic. Had a distinguished career as music critic and author or ed. of many books.



MARTIN HERMANN KREISIG—B. Kunnensdorf, Ger., Sept. 8, 1856. Piano teacher, director of Robert Schumann Museum, Zwickau. Grand fifth edition of Schumann's complete works.



MRS. THEODORE THOMAS



MRS. JOHN ALEXANDER JARDINE



MRS. EDWARD PHILIP LINCH



MRS. FRANCES ELLIOTT CLARK

## A Vast American Cultural Movement

RECENTLY, while addressing a large audience of women music workers—and by that we mean those who are serving the cause of musical progress without remuneration of any kind—your Editor, in looking over the group, saw nearly two score of ladies who had given an aggregate of many, many years of the hardest kind of work, to promoting music in their communities. In no country of the world has there ever been a comparable achievement. In fact, in no other lands, save possibly Canada and Australia, are there social and physical conditions under which a similar effort would be practicable.

The gathering we mention was brought together to plan for the Biennial Convention of The National Federation of Music Clubs, which meets this year in Philadelphia, from April twenty-third to April thirtieth. It is expected that some five thousand delegates and their friends will attend, to represent a membership which is reported to exceed five hundred thousand. The membership of this great organization, representing five thousand musical clubs, is composed largely of women. But its achievements represent far more than a purely feminine influence. It has a far reaching cultural value to men—the many times larger group of husbands, brothers and sons of the members. Remember, it was Goethe who said, in exalting the power of women:

*"A noble man is led far by woman's gentle words."*

Note that word "gentle." Men hate to be bossed, but a good woman with ideals can lead them to the ends of the earth. Thus the musical activities of these splendid women influence thousands and thousands of men.

More than this, the granite-jawed business man, who measures the worth of everything by what he and others can make out of it, might easily get out a battery of comptometers and make an estimate of what a commercial stimulus the purely social activities of these clubs mean to the business men of the country. Thousands and thousands of women attending the functions of these various clubs are kept "on their toes" in matters of modern fine living; and merchants and manufacturers of all kinds, in all parts of the country, benefit directly and receive very large revenues, which certainly would not come if these thousands of clubs did not exist to support higher ideals in life.

Probably we may be criticized for mentioning this material by-product of the National Federation of Music Clubs. The greatest value of these clubs lies in the measureless, cultural and educational inspiration they bring to thousands of women who look forward, from meeting to meeting, to deriving from them a new vitalizing force. Without these means of human contact in the art they love, the lives of thousands of women in all corners of our great commonwealth might become very drab and monotonous.

In 1922, Dr. Frances Elliott Clark, whose activity in the musical organizations of America through many years is of outstanding historical significance and second to no other woman, wrote, for a special music club number of *THE ETUDE MUSIC MAGAZINE* (March, 1922) an article upon the story of music clubs. This material is so excellent that we quote from it here:

"Our Puritan forebears sang only psalms and hymns for spiritual sustenance. (History says that John Eliot, the great Apostle to the Indians, even taught his Indian converts to sing 'ravishingly'.)

"These singing schools began about 1717 in New England, in New York in 1754, and in Philadelphia in 1760, where in 1764 Francis Hopkinson, America's first real composer, taught 'Psalmody' to the children of Old Christ Church. The idea was developed in Maryland in 1765. There can be little doubt, however, that there were other efforts that have been difficult to trace.

"The first society organized for cultivating music was that in the Moravian Settlement at Bethlehem, Pennsylvania, in 1744, where immediately after the first home making, in 1741, singing and instruments were used. This society was the forerunner of the now famous Bethlehem Bach Choir. From the beginning, mostly German music was used here.

"Our oldest permanent and regularly organized society for singing is the Stoughton (Massachusetts) Musical Society, formed in 1786, and it is still in existence. This grew out of the Singing School of William Billings, which he had organized in 1774. (Billings' unmarked grave is on Boston Common, overlooked by the study of William Arms Fisher, its discoverer.)

"From this time on, there are evidences, collected mostly by Sonneck, that organizations for the study of music were flourishing in many places.

- 1744 Collegium Musicum, Bethlehem
- 1759 Orpheus Club, Philadelphia
- 1762 St. Coecilia (sic) Society, Charleston, South Carolina
- 1772 Orphaeus Society, Charleston, South Carolina
- 1773-4 Harmonic Society, New York
- 1782 Aretinian Society, Boston
- 1782 Uranian Society, Philadelphia
- 1785-9 Musical Society, Boston
- 1786 Musical Society, Stoughton, Massachusetts
- 1786 Society for Promoting Vocal Music, New York
- 1788-94 Musical Society (sacred), New York
- 1789 Independent Musical Society, Boston
- 1791 Amateur Society, Charleston
- 1791-9 St. Cecilia Society, New York
- 1793 St. Caecilia Society, Newport, Rhode Island

1793-8 Uranian Society, New York  
 1794 Harmonic Society, Charleston  
 1795-1800 Columbian Anacreontic Society, New York  
 1795 Society of the Sons of Apollo, Boston  
 1796-9 Harmonical Society, New York  
 1797 Essex Musical Association, Newburyport, Massachusetts  
 1797 Musical Society, Concord, New Hampshire  
 1798-9 Polyhymnian Society, New York  
 1799 Philharmonic Society, New York  
 1799 Musical Society, Baltimore  
 1799 Philharmonic Society, Boston  
 1800 Euterpean Society, New York

—From American Volume Grove's Dictionary."

In describing the birth of the great National Federation of Music Clubs, Dr. Clark outlined the event in the following clear fashion:

"The women's musical clubs and the choral organizations function more particularly in the community at large. Women's music clubs were organized very early. Among the oldest still existing are the St. Cecilia, Grand Rapids, Michigan; the *Union Music Club*, St. Louis; *Fortnightly Club*, Cleveland, Ohio; *Tuesday Club*, St. Paul, Minnesota; *Amateur (now Musicians) Club* of Chicago; *Tuesday Club*, Akron; *Matinee Musicale*, Indianapolis; the *Mendelssohn Club*, Rockford, Illinois.

"At the time of the World's Fair in Chicago, in 1893, these clubs became more active, and as an outgrowth of the part that women took in building and carrying on the activities of the Women's Building, the many great concerts under the management of Theodore Thomas and his wife, the great chorus under William L. Tomlins, and the first national convention of Amateur Music Clubs, held in June of that year, there came a desire to form a national federation of such clubs, but this was not consummated until 1897, when, at a meeting of the M. T. N. A. held in New York, in June, a preliminary organization was effected by the efforts of Mrs. Russell Dorr, the present Historian, Miss Frances Marion Ralston, Mrs. Chandler Starr and others. In January 1898 at the invitation of the *Amateur Music Club* of Chicago, a permanent organization was formed and Mrs. Edwin F. Uhl, of Grand Rapids, Michigan, was made the first President and later Mrs. Theodore Thomas accepted the Honorary Presidency."

The first Biennial Convention was held at St. Louis in 1889. The coming convention will be the nineteenth and promises to be the most brilliant and significant of all. Mrs. John Alexander Jardine, of Fargo, North Dakota, is now the National President. Mrs. Edward Philip Linch, President of the famous *Matinée Musical Club* of Philadelphia (the largest American musical club) is Chairman of the National Program Committee; the Co-chairmen of the Local Program Committee being Mrs. Ella Olden Hartung and Miss Julia E. Williams. The Editor of *THE ETUDE* has the honor of serving as Chairman of the Citizens' Committee, a comprehensive group of Philadelphia leaders in all callings, assembled to welcome the important body of visiting delegates.

The program of the musical events of the Biennial includes distinguished choruses, orchestras and performers from all over the United States, and also such famous artists as Giovanni Martinelli, Kathryn Meisle, Albert Spalding, Nelson Eddy, The Philadelphia Orchestra and many others. One of the distinguishing events will be the decision upon the Young Artists Contests (Piano, Violin, Voice, and Opera Voice) with prizes of \$1,000 each to the winners. In this, the Federation joins with the Schubert Memorial, assuring important appearances with The Philadelphia Orchestra or The Metropolitan Opera Company in New York.

#### WHERE COPYRIGHT BEGAN

WE HAD often wondered how copyrights started, and we have to thank Sir Edward German for the information. At a meeting of the "Performing Right Society," recently held at the Copyright House, in London, Mr. Leslie A. Bookey, after announcing the twentieth birthday of the Society, introduced

Sir Edward, who said among other things that the Society controls the performance of two million pieces of music, and estimated that these pieces are played twenty-six million times a year.

He went on to say:

"It was in the ancient kingdom of Tara, in Ireland, that the principle of copyright was first established. The story is that there were two monasteries and that they competed for the tourist trade of that time. In one monastery lived an artistic monk who designed a very beautiful psalter which so pleased the Abbot that he had it hung over the altar. People went in large numbers to see it. The monks in the other monastery wondered at the decline in the number of their visitors and sent to find out the reason for the popularity of their rivals. When the Abbot of the second monastery was told of the psalter he ordered an exact copy. The Abbot of the first monastery then appealed to the King, whose judgment was, "To every cow her calf," and ordered that the infringing copy should be destroyed. Thus was first established the principle of copyright, which is now recognized throughout the world."

#### THE PIANO'S AMAZING COMEBACK

THE PIANO'S amazing comeback is the talk of musicdom. It does not astonish us in the least. In the first place there never was anything wrong with the piano or with the need for its use in the advance of culture in music. It had not been supplanted by any practical or competing instrument in its own field; and after two centuries of development it is hardly likely ever to be superseded. The bicycle was displaced by the cheap automobile. The rowboat was displaced by the power boat, because the latter presented a faster and more effortless means of transit.

The manufacturers of the player piano assumed that it would provide the joys of piano-playing without the work. For a time they succeeded in making a certain portion of the public believe this, and an immense number of these rubber-lunged contrivances were sold. How can we account for the almost complete disappearance of the player-piano, even the amazing reproducing piano which played records made by great pianists? The solution of the problem is simple. The public likes to eat its own food, not to watch others eat it. More than this, it wants real food and not *papier-mâché* reproductions. With the piano there is one chief way to get the joy of the instrument, and that is the fun of learning to play it and thus of exploring the magic realms of music with your own thinking and playing apparatus.

The purpose and the field of the radio and the talking machine are entirely different from that of the piano. The novelty of the radio claimed a certain portion of the money that would have been spent for pianos, it is true. That novelty is now passed, and the country is richly supplied with radios, although this market has become a very stable one for fine machines. The general depression was the main factor in cutting down piano sales as it cut down all other sales.

The piano still remains the symbol of the home of musical culture. For this reason the inexorable hand of fashion again commands, "Have a piano in your home." Far more men and young men than ever before are now playing the piano. Entirely apart from the cultural and educational value of the instrument, young women instinctively know that nowhere are they more charming and alluring than at the keyboard. There is a tradition and romance about it which is very infectious. Therefore, one of the first things that happened after many a father got his nose out of the "red ink" was a bid for a new piano.

In some cases enthusiasts have been still unable to buy new instruments, and therefore a small market for reconditioned pianos resulted. Such a piano is of course far from a new instrument, although it may serve a temporary economic purpose. The piano, unlike the violin, does not improve with age. The best investment value must therefore be in a new piano.

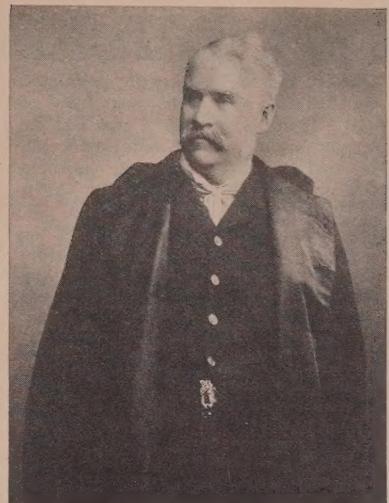
*Of all the arts, music is the most universal, the most spontaneous and immediate expression of human emotion, the most sensitive and elastic medium.*—Harold Bauer.



RICHARD D'OYLY CARTE, FOUNDER OF THE D'OYLY CARTE OPERA COMPANY



SIR ARTHUR SULLIVAN  
THE COMPOSER



SIR W. S. GILBERT  
THE LIBRETTIST



RUPERT D'OYLY CARTE, PRESENT HEAD OF THE D'OYLY CARTE OPERA COMPANY

## The Savoyard Saga

Comments upon one of the most unusual happenings in the history of music in the theater—the fateful combination of Gilbert, Sullivan and D'Oyly Carte at the Savoy Theater in London

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE,  
WITH THE MANAGER OF THE FAMOUS D'OYLY CARTE COMPANY

FREDERICK HOBBS

Mr. Frederick Hobbs was born at Christchurch, New Zealand, and studied voice and piano in New Zealand, Australia, and at the Guildhall School of Music in London, where he won a first prize as a bass singer. For a time he sang in grand opera in London. He then joined Mr. George Edwardes' famous company for five years. In 1914 he became a member of the D'Oyly Carte Company at the Savoy, taking part in performances of all of the Gilbert and Sullivan repertoire, until he eventually became the manager of the company.—EDITOR'S NOTE.

IT IS SCARCELY necessary to call the attention of American music lovers to the fact that nowhere else in the world of music and the theater is there a group of singers and performers held together like the D'Oyly Carte Opera Company, by tradition and production of works of a type created by the genius of Gilbert and Sullivan. It was founded over a half century ago and still preserves with meticulous exactness the ideas and ideals of those who brought it into being. It might be said that the Wagnerian performances at Bayreuth are similar; but they are really very different, in that the German group is never heard on tour and, of course, an epic objective.

Indeed, when we speak of the Gilbert and Sullivan operas, we might call them the Gilbert, Sullivan and Carte operas; because, without Richard D'Oyly Carte, it is hardly conceivable that the great and continued success of librettist and composer could have existed.

### A Producing Genius

WHO WAS this Richard D'Oyly Carte? He was born in Soho, London, in 1844. His father was a member of a well known firm of musical instrument makers. His grandfather fought with the famous regiment, 'The Blues,' at Waterloo. His mother was the daughter of a clergyman of the Chapel Royal. For a time he studied at London University but abandoned this to enter his father's business. Carte aspired to be a composer and three of his operas were actually produced: 'His Secret,' 1868; 'Marie,' 1871;

'Happy Hempstead,' 1876. In the sixties he started an operatic and concert agency. He became manager of the Royalty Theater in Dean Street, Soho, where on December 26, 1871, was produced the first operetta upon which Gilbert and Sullivan collaborated. This was 'Thespis,' or, 'The Gods Grown Old.' This opera was a beginning, but it was not yet in the real stride of Gilbert and Sullivan.

"Four years later, however, the first of the typical Gilbert and Sullivan operas was produced at the Royalty. This was 'Trial by Jury.' It was an instant and uproarious hit. From that time the D'Oyly Carte management was combined with Gilbert and Sullivan to make a new epoch in light opera. It was Carte's keenness, tact, shrewdness, energy and uncanny human understanding that guided these creators to their phenomenal success. Carte then leased a dreary playhouse called *The Opéra Comique*, near Holywell and Wych Streets. This is said to have been a very depressing, cavernous structure, reached by a long underground tunnel from the Strand. Here was produced 'The Sorcerer' (1877); 'H. M. S. Pinafore' (1878); 'The Pirates of Penzance' (1880) and 'Patience' (1881).

"The great success of these works inspired Carte to secure a theater of his own and he obtained a site on the Thames Embankment adjacent to the Chapel Royal. There, on Monday, October 10th, 1881, the memorable Savoy Theater was opened; and it soon became as much a British institution as the Nelson Monument of Trafalgar Square. The theater was one of the most modern buildings of its kind. Among the innovations were hand grenades for use in the event of fire, and also electric lights. Carte, in his opening address, commented upon the fact that this was the first theater to be lighted by electricity. He modestly bragged that about twelve hundred lights were required to illuminate the building. The amount of light he used would be considered ludicrously inadequate in the modern playhouse. He admitted that his electric innovation was unquestionably an experiment but assured the audience that in the event of a breakdown, the theater was provided with gas and that the pilot lights were kept continually

burning.

"'Patience' was transferred for the opening of this theater. In this auditorium the following were produced:

'Iolanthe'; or, The Peer and the Peri'	1882
'Princess Ida'; or, Castle Adamant'	1884
'The Mikado'; or, The Town of Titipu'	1887
'Ruddigore'; or, The Witch's Curse'	1887
'The Yeomen of the Guard'; or, 'The Merryman and His Maid'	1888
'The Gondoliers'; or, 'The King of Barataria'	1889
'Utopia Limited'; or, 'The Flowers of Progress'	1893
'The Grand Duke'; or, 'The Statutory Duel'	1896

"Sullivan had met Gilbert on March 29, 1869, through an introduction by Frederic Clay (composer of the famous song, *I'll Sing Thee Songs of Araby*). Both men had been very active in their respective fields.

### The Versatile Melodist

ARTHUR SEYMOUR SULLIVAN was born May 13, 1842, at 8 Bolwell Terrace, London. His ancestry was Irish and Italian. His grandfather Sullivan, of Kerry stock, had been a resident of Longwood, St. Helena, where he was a paymaster in the service of the household of Napoleon. There Sullivan's father, Thomas Sullivan, was born in 1805. He is said to have gone hand in hand with Napoleon on his dreary walks on the desolate island. On the return of Thomas Sullivan to England, he entered the Duke of York's School, where he gave special attention to music. Eventually he became a sergeant of a government band. He must have led a somewhat precarious existence, because we find him playing in theatrical orchestras at five dollars a week. About 1840 he married Miss Mary Clementine Coghlan, who was a graduate of a Catholic convent in Hempstead. Her mother was of an Italian family named Righi. Through this connection it has been intimated that Sullivan had a strain of Jewish blood. The report, however, seems to be founded on very remote evidence.

"Arthur Sullivan entered, in 1854, the Chapel Royal as a chorister. When he was twelve he published a song. In 1856 he became the first Mendelssohn Scholar, studying, through it, first at the Royal Academy of Music under Bennett, Goss and O'Leary, and later at the Leipzig Conservatory from 1858 to 1861 under Moscheles, Hauptmann, Rietz, David, and Plaidy. There he conducted a performance of his overture, 'Lalla Rookh.'

"On returning to London he was received with acclaim in the higher musical circles; and he conducted many concerts of the Philharmonic Society, of London, and many festivals. In 1876 he was given the honorary degree of Doctor of Music by Cambridge University; and he was similarly honored by Oxford in 1879. In 1878 he became a Chevalier of the Legion of Honor; and in 1883 he was knighted by Queen Victoria.

"His orchestral and choral works were of a high order; but it was not until he united his talents with Gilbert that he developed those unique compositions by which he was to become internationally famous. With the exception of his setting of Adelaide Proctor's *The Lost Chord*, Sullivan's fame would probably have been confined to the British Isles, if it had not been for the Savoy operas.

### A Word Artist

THE SAME might be said of his illustrious partner, William Schwenk Gilbert, who was born at 17 Southampton Street, the Strand, London; only a short distance from the site of the theater which was to be the scene of his great successes. He was a descendant of the famous navigator, Sir Humphrey Gilbert, and was the son of a romantic surgeon in the navy. When Gilbert was a child he was kidnapped in Naples, while his parents were touring in Italy; and was redeemed for twenty-five pounds.

"Before his artistic union with Sullivan, Gilbert had already established an independent reputation as a satirist, dramatist and librettist. His best known works were the 'Bab Ballads,' 'Pygmalion and Galatea' and 'Sweethearts.' He was knighted in 1907.

"Gilbert and Sullivan were men of very

opposite types. Some commentators have referred to Gilbert's masculine traits, indicating that he was the dominant force, while Sullivan was the more suave, more diplomatic, more polished and perhaps more feminine factor. Gilbert was very sharp and biting in his wit. It was he who coached the companies with an iron discipline and was responsible for the great changes in stage style which his new works brought about. Gilbert cared little for society but Sullivan, on the other hand, was one of the social lions at the Court of St. James; perhaps to too great an extent for the best interests of his artistic activities. This is indicated by the fact that he was knighted twenty-four years before Gilbert was thus recognized.

Gilbert had an amazing gift of versification, and it was he who may be said to have given the inimitable rhythm to the Savoy works. This, and the altogether distinctive type of the pieces, are indicative of an art that could hardly have arisen elsewhere save in England at that period of the Victorian era. Prior to their efforts, the musical theatrical presentations in London, which came almost exclusively from the Continent, were, in their plots and lines, vulgar, often indecent and meaningless.

#### Clean Fun Pays

**G**ILBERT AND CARTE were keen enough to see that smart British minds would welcome something fine and, here is how Gilbert indicated his artistic thesis:

"He said: 'Sullivan and I set out with the determination to prove that these elements were not essential to the success of

humorous opera. We resolved that our plots, however ridiculous, should be coherent; that our dialogue should be void of offense; and that on artistic principles, no man should play a woman's part and no woman should play a man's. Finally we agreed that no lady of the company should be required to wear a dress that she could not wear with absolute propriety at a fancy dress ball.'

"If Gilbert could have seen some of the fancy dress balls of today, he probably would not have made this comparison. Nevertheless, they made it clear that they purposed writing operas that would depend for their success, not on objectionable lines or vulgar display, but upon wit, satire, humor and charming music. The fact that these operas are still given to crowded houses the world over, while many of their objectionable contemporaries have long since been forgotten, speaks for itself.

"Moreover, the operas are distinctly British, and for that reason they appeal particularly to English speaking people, although they have been given in many foreign tongues. 'The Mikado,' for instance, is laid in Japan. All of the costumes and scenery are Japanese; but the philosophy, action, satire, parody and music are as Londonesque as the buttons on a cockney's coat. The same may be said of 'The Gondoliers,' with its setting in Venice. Yet they surrounded everything with an atmosphere which invariably carried the house, not merely in the five thousand, four hundred and ninety-four performances given under Carte up to 1896, but also in the thousands and thousands of performances given elsewhere. It

can be regarded only as remarkable, however, that the traditions of the founder, Richard D'Oyly Carte, are still, after fifty years, just as carefully preserved in all performances under the direction of his descendant, Mr. Rupert D'Oyly Carte.

#### American Cousins Applaud

**T**HE GREAT SUCCESS of the operas in America is of course largely due to the Anglo-Saxon elements in the American public. The first Gilbert and Sullivan performance in America was that of 'Pinafore' at the Boston Museum, November 25th, 1878. The operas immediately commenced to create a furore in the New World. Gilbert and Sullivan came to America in 1879, to supervise the performance of 'Pirates of Penzance,' which gave America its quasi-national song, *Hail, Hail, the Gang's All Here!*

Sullivan had a very laughable time with the American musical unions, which had a high scale of prices for grand opera, but a lesser rate for light opera. The players had been so impressed by the manager with the importance of Sullivan's music that they insisted upon the grand opera scale. Sullivan, however, with his usual diplomacy, convinced them that he was a very ordinary musician indeed and they consented to the lower rate. A still more laughable incident is quoted in reference to Gilbert, in connection with a manager who insisted that box office rates would go up if 'H. M. S. Pinafore' were changed to 'U. S. S. Pinafore' and the scenes were laid off the Jersey coast. Gilbert parried by saying that he was not certain that he could catch the lilt of the American vernacular, but that he would try, and he

then turned out this neat parody upon the famous lines from 'Pinafore':

'He is Ameri-can.  
Tho' he himself has said it,  
'Tis not much to his credit,  
He is Ameri-can.  
For he might have been a Dutchman,  
An Irish, Scotch or such man,  
Or perhaps an Englishman.  
But, in spite of hanky-panky,  
He remains a true born Yankee,  
A cute Ameri-can.'

"Of all the Savoy operas, unquestionably the one that has been given most is 'The Mikado.' When properly given, it is always a certain hit. The trouble with so many presentations of this and the other operas is the unwarranted interpretations of people who doubtless believe that they are improving upon them. This is true with amateur productions. The humorous quality of these works lies in the absurd seriousness of their presentation. If given in the so called 'modern' style, they lose all of their flavor. They must be given traditionally, or not at all. Carte would not countenance even an unwarranted smile at the wrong time on the face of a chorus girl and was known to exact fines for such offenses.

"The D'Oyly Carte Company presents Gilbert and Sullivan opera with a respect for tradition that is almost a religion; and, as manager of the company, I cannot be grateful enough for the splendid appreciation of our ideals as shown by the American public during this, the first tour of the company in the eastern part of the United States."

## Accent, the Charm of Music

Why the First and Third Beats Are Accented

By E. F. MARKS

**A**CCENT, the charm of music. For what is music but accents revelling in diversity of pitch with poetic regularity. From whence comes accent? Ah! it is only the exchange of asris and thesis, nature seeking a balance, a return.

"The wind whirleth about continually,  
And it returneth again according  
to its circuits."

"The sun ariseth, and the sun goeth  
down,  
And hasteth to his place where he  
arose."

wrote an ancient sage. To ebb and flow is ever an infallible attribute of nature, and it abounds in music. We even have such insightful, poetic expression, as, "The music of the spheres," which thought recognizes the universality of this attribute of music.

#### Motion in Music

**A**SINGLE TONE does not generate music. Music is not "lifeless art." To give it motion or life, it must possess kinematic properties, which, owing to its poetic quality, must have a recurrent comparative, the poetic balance. So with poetic accent, the initial unit must be followed by its answering component to produce completeness of the balance, and this commensurate unit, to yield music, which demands motion, must be stressed by intensity and duration, in order to educe comparison. The resultant of the combination of these units of unaccent and accent gives the smallest germ of a musical idea—the motive—and this same motivic germ of unaccent and accent becomes the basis of the mensural, the metrical or measure accent.

If we analyze the pulsation of music, consisting of unaccent and accent, we discover that it proceeds with an even or uneven duration of the tones forming the mo-

tive. The even duration of the tones of the motive shows the following results in double beats:

$$\text{J} \mid \text{J} = \frac{2}{2}, \quad \text{J} \mid \text{J} = \frac{2}{4}, \quad \text{J} \mid \text{J} = \frac{2}{8}$$

The uneven duration, in which the accented tone—the tone of prominence—is prolonged double its value (the natural procedure in tonality) yields the following in triple beats:

$$\text{J} \mid \text{J} \text{ J} = \frac{2}{2}, \quad \text{J} \mid \text{J} \text{ J} = \frac{2}{4}, \quad \text{J} \mid \text{J} \text{ J} = \frac{2}{8}$$

Thus we find the motives, composed of only two notes, marching onward in a progression of two or three beats, with the motivic accents defined by bar-lines, which demarcations form the nucleus of the measure accent designated in our time system as "Simple Time." If, however, the continuity of each tone of the motive is prolonged, not double its value, as this is the same motivic figure in a broadened sphere, but by its natural one-half division, we obtain the dotted progression, designated in the time system as "Compound Time," which is placed in the signature under the usual numbers 6/8, 9/8. Dotted time likewise moves in pulsations of double and triple beats.

Truly the time value of every musical motive or measure can be indicated by either two or three beats; but through a failure to recognize or separate a continuity of two motives into the original germ-motive of unaccent and accent, it gives us the double-duple or double triple time as indicated by the figuring of the time signature, as 4/4, 4/8, 12/8. Therefore, we perceive that in order to exhibit clearly the motivic pulsation in double duple or double triple time, the third beat must receive an accent, and naturally the second and fourth beats become the unaccent of each motive. To put

it short, a bar-line has been omitted; two measures have been thrown into one.

#### Primary and Secondary Accents

**I**T IS an accepted axiom, that the third beat should be slightly less accented than the bar-beat. However, this is not always true of pieces in common time, and when one listens to a perfect rendition of such works, he is unable to detect a predominant accent of the first beat over that of the third; both counts receive the same degree of force or frequently the third beat is even more strongly stressed. This last statement is especially true of pieces ending on the third beat, as the last chord of a cadence in common time should come upon a strong accent. The polka is a fine example of such a piece, as in such a small division as 2/4 time, which in reality is 4/8 time, the third beat stands out more prominently than the first beat. Notice that the polka always ends on the third beat. Furthermore, we must not overlook the fact that the original polka was in simple 2/4 time with sixteen measures to the period; but, in order to bring it to the more desirable eight measure standard, two measures have been thrown into one, so it naturally ends on the third beat.

In this double duple time, we find that the composers are not so ticklish in regard to whether the first or third beat should be given the preference in accentuation. Dr. Hugo Riemann in his *Catechismus der Phrasierung* has clearly set forth that many of the bar-lines of such composers as Beethoven, Schubert or Chopin have been placed before the third beat instead of the first. In the first movement of Beethoven's "Sonata, Op. 27, No. 1," one instinctively feels that the third beat is accented more than the first beat; and whether the bar-line has been correctly or incorrectly placed matters little, as Beethoven has given the

time as *Alla Breve*, which is equivalent to saying, "4/4 time, but only two accents to the measure."

The following extract from Schubert, Op. 142, No. 3,

#### Ex. 1



displays an interposed second inversion of the tonic triad on the third beat, whereas, such an interposition should have appeared on the strong bar-line accent. Schubert, likewise, has given his time as *alla breve*, thus restricting each measure to two accents, about equal in intensity throughout the piece; so it is really immaterial whether the bars are placed before the third or the first beat.

We well know that oftentimes there is only one accent or one beat to a measure. Naturally the question arises, which measure in such a case will represent the accented beat and which the unaccented? Just as in the motive, the accented tone is preceded by the unaccented one, so in measures, having only one beat, the unaccented measure precedes the accented measure; and in order to ascertain which measure will receive the down beat, we have only to consider the measure in which the final cadence occurs (the last note or chord of a cadence usually falls on a strong beat) as an accented down beat; and then every other measure counting backwards from this measure will be an accented or down-beat measure, and each alternate measure the unaccented beat.

Here follows an excerpt of four final measures selected from Beethoven's "Quartet, Op. 74, in E-flat," which in the original is preceded by fourteen measures in a similar vein. Counting back the eighteen measures comprising the whole movement, we

(Continued on page 247)

# The Piano as a Broadcasting Instrument

By HARVEY GAUL

Mr. Harvey Gaul, noted American organist and composer, is a native of New York City. After studies abroad he was active in New York and Cleveland; after which in 1910 he moved to Pittsburgh where he became identified with America's first radio station, KDKA, at the very beginning of the marvelous broadcasting development which has amazed the entire world. Thus his comments upon the subject become very significant.—EDITORIAL NOTE.

**R**ADIO is our national epidemic. There are just two kinds of people: those who twiddle dials and those who don't.

Three years ago it was claimed that the saturation point had been reached, that the eak-selling had been passed, but due to better programs and better artists, there seems to be really no such thing as saturation.

Conditions for broadcasting have improved, though they are nowhere near being perfect. Projection has been bettered ad reception has become more sensitive. Time was, not so many years ago, when few great virtuosi would be found playing before a microphone; and while they have at all succumbed to "mike fever," still there are but a very few who will not day, when asked.

One can recall when radio was in incy, little more than a decade ago, when Westinghouse and General Electric were in perfect frenzy trying to solve the problems of audition. The writer was the first program arranger and manager at KDKA, and things were chaotic. We ever knew just how to create effects, and we was one long series of experiments. We never knew what instruments would gister well, and we tried everything from ocarina to Hawaiian guitars. We were able to regulate reception; there was instant "blasting"; and almost every for-simo top-note was a shriek. We had no such thing as a regulating switch-board; id timbre and flavor were lost in dynamics.

### That Much-Abused Piano

**D**IF THE MANY instruments we tried the piano was the worst. It sounded glorified harpsichord. Do you remember the early phonograph recordings of the piano, how thin they were, how "yellow"? Well, the radio was the same, even worse. Those days there was no *magna vox*, no ntrolled loud speaker to aid tone, and everything sounded like a miserable dance piano.

This has been all changed, and today the piano "receives" excellently. Of course there still are certain sections of its compass that do not receive well, more especially the extremes in pitch. The upper register is usually biting and shrill, while the lower end of the piano, particularly when forced or rushed, is inaudible through rumbling and grumbling. The middle registers, say from G below low C to G above high C, receive admirably, and at any tempo or any volume. Overtones, half-tones, all are caught and all are controlled.

### The Labors of Excellence

**R**AADIO ENGINEERS have labored hard to perfect this reception, and mechanical devices have aided immeasurably. This had to be, as the piano is the backbone of the studio. It might not be an outstanding instrument in the orchestra, but it certainly is the feature in every solo, trio, and ensemble. The radio piano is not changed a whit; it is still the same Steinway, Mason & Hamlin, Baldwin or other standard make that it was the day the studio was set up; but the adjustment, arrangement and reception have altered. In the old days we used to place a micro-

phone right along side of the piano, thus beautifully catching every bit of vibration and jangle; and you know what amazing effects are produced when the strings are whirring fortissimo. Today, the microphones are placed at the farther end of the studio, from five to ten feet away from the piano and the result is complete, well-rounded tone, not merely over-emphasized accents. Then there is a man at the regulation board, looking down through a glass window; and he controls the reception. No longer does one hear nothing but stressed *um-pa*; there is a perfect tonal blending.

Is it any wonder that virtuosi no longer look askance at radio performance? Is it any wonder that they are willing to think of their unlimited and unseen audience and to play their best programs? As time goes on we shall hear Ernest Hutcheson, Horowitz, Gieseking and all the hierarchy of great names, and we will get their "New York programs," not the "road programs," or "commercial programs," so often relayed over the chain stations.

### The Radio Début

**A** WHOLE new generation has sprung up since the dawn of radio, and quite naturally every good player wishes to be heard "over the air." While commercial hours have pretty well filled the schedule, still there are fragments left open, fifteen minute and thirty minute stretches that have to be filled in. Those fifteen minute periods offer opportunity to the aspiring player. If one has anything to say, it can be said in a quarter of an hour; and it is surprising how much ground can be covered in such a period.

For the new player making his radio début, a word of advice may not be out of order. Be sure of your program, because you are sure to get "buck fever" or "mike nerves," as they are sometimes called. It is absolutely impossible to be nonchalant at a première, and that innocent looking little tin can suddenly seems like the muzzle of a cannon.

You sit there strumming at the piano, looking at the "mike," and you are aware that within two or three minutes it will pick up every sound and send it out to the far corners of the earth. The more you think of it, the more fidgety you get. Studio heebie-jeebies is no new thing, as every radio manager and announcer can tell you.

Of course, after once you have done the trick, you are more or less immune to "mike fright," but we have never yet seen a radio performer who was not conscious and fidgety when the announcer starts, "Good evening, ladies and gentlemen of our radio audience, we now have the pleasure of listening to John Smith in a half hour of piano music," and that half second intervening between his announcement and the first note seems like eternity.

### Be Prepared!

**B**E SURE of your program, know what you are going to do. If possible go down to the studio ahead of time and try out the piano. The action may be stiffer than that to which you are accustomed; the tone may not be as sonorous. Try it out.

Another reason you should try out the studio piano is the studio. Perhaps you are accustomed to playing in a live hall, a resonant chamber; but, once you get within a radio studio, all is different. Here is an absolutely dead room, a lethal chamber hung with absorbing drapes. There is no life; acoustically all is changed; and nothing is picked up by the microphone but the instrument itself. You will be surprised how this will work on the nerves; no tone bounding back, no resilience, nothing but the click of the keys (sometimes the squeak of the pedal) and the sound of the strings.

Speaking of the pedal, be sure to know how you are going to manipulate the damper pedal. The effect which pleased at home may be quite wasted in the studio. Use the sustaining pedal, but do not abuse it; because if this is done there will be only blurred tone, and repeated "fade-ins" are tiresome.

Staccato is to be desired, but *sforzando staccato* is to be abjured at any great length, and for the simple season that "barks." Color the tone as much as possible; shade your scales and arpeggi. If there are left hand octave passages, do not try to thunder them all. Keep a tonal balance, build logically; and that means with both hands, not a sudden thump in the left and a neglected right hand.

### Pleasing the Audience

**Y**OUNG PLAYERS fancy that a slow legato does not register well. That is where they are mistaken. *Andante* movements, with a singing tone, carry very well. Of course if it is a *grave*, or an *adagio*, and continues for any length of time, then there is apt to be—oh, well, a lessening of fan mail.

Speed? All you wish of it. Digital virtuosity is well received; but be sure it is clean. Remember that sloppy execution is picked up in precisely the same manner as clear cut playing. If you are mussy and uncertain, some one up in the wilds of Canada is hearing you, just as surely as your mother in the next room or your teacher in the next state.

Every advanced pupil should play over the radio, precisely as he should make some of these aluminum recordings. He should have the experience and reaction. Above all he should be able to listen to himself and to diagnose his own interpretations—and there is nothing like derogatory fan mail to help him in that diagnosis.

### What to Play

**M**ANY YOUNG PLAYERS write in to ask, "What is suitable for radio?" The answer might be, "Anything that is well played." Yet that is not quite the case. For instance, any composition requiring fifteen minutes never should be permitted. Five minutes per work is sufficient. Remember you are not a visible personality, only an audible one; and there is nothing for your unseen audience to witness.

There are certain types of composition that do not register any too well through the microphone; the Bach suites, the Bach fugue transcriptions, or the "Well Tempered Clavichord." They are not at all thrilling over the air. Complete Beethoven

sonatas, even the most singing, fail to sustain interest. One reason is that they are too long; and another, they are too repetitive. Allegros and Rondos are just so many fast irritations. If you must play Beethoven on your program, include the andantes, the cantabiles, the scherzos, but omit the finales.

Mozart comes more or less in the same category, too many da capos, too many returns; and very often marvelous Wolfgang Amadeus sounds only like an étude when "put on the ether." Chopin is invariably good. He is colorful, rich in dynamics, singing in tone; and from nocturne to polonaise he registers well. Particularly effective are the preludes and the mazurkas. Much the same is true of the rest of the romantic school. Starting with Schubert and on through Mendelssohn and Schumann, one finds much in their works that makes for radio playing.

Perhaps the most popular composer after Chopin, is Liszt; and from the "Liebestraum" to the rhapsodies he is a welcomed writer. One reason for this is the gamut of color in which *fortissimi* grow and grow and are offset with haunting cantabile. Bravura passages hold interest where there is an unseen performer, and Liszt is nothing if not bravura. Brahms comes off a poor second, and chiefly because he is *sec.* Only occasionally do his ballades and Hungarian Dances find favor. Then again Brahms is slightly attenuated for radio work.

The Russian school finds immediate attention, particularly Rachmaninoff, Tchaikovsky, Rimsky-Korsakoff, César Cui, Borodin, and the golden galaxy of newer Muscovites—Stravinsky, Rebikoff, Gretchaninoff, Glière, Vassilenko, Medtner and Scriabin. Scriabin reminds us that the modernists, aye, and the so called futurists, all are having their little day in the radio sun. It is surprising how well Prokofieff is received—and he does not sound like a mistake either, that is, if he is well played.

As for the older modernists (silly term), Schönberg is sure fire, Erik Satie scores; and, as for Maurice Ravel and Claude Achille Debussy, they are almost conventional in acceptability. We have helped to arrange whole programs of Debussy for radio, and they have never failed to elicit response. That is particularly true of such ineffable bits as *The Garden in the Rain*, *The Sunken Cathedral* and the numerous short morsels such as *The Maid With The Flaxen Hair*. When preparing a program for radio and it needs brightening up, by all means consider Debussy. You will find his *Arabesque* will act like a tonic in any group and will touch up a whole program.

### And There Are Others

**I**N THIS RESPECT Cyril Scott is to be considered. He, too, comes off very well over the air. His piquant harmonies, luxuriant melodic lines, extravagant dynamic surges, *glissandi* and the like, never fail to prove acceptable. With Cyril Scott is his energetic Australian cousin, Percy Grainger, and *Molly on the Shore* and *Handel on the Strand* are both healthy streaks to put in a program. As for *Country Gardens* and the *County Derry Tune*, they are almost studio standbys.

Other contemporary composers, who are instantaneous hits, are Ibert with his pitter-pattering *Little White Donkey* and Dohnanyi with his Magyar melodies. If you wish to make a hit and touch unexplored radio territory, may we suggest the Spanish school—the pulsating Granados, the singing-dancing Albeniz, and lastly the thrilling De Falla with his roaring studies, particularly such scenes as the *Ritual Fire Dance*. There is much to be said for the colorful Spanish school, and life is not all a *Peanut Vendor* with them.

If you wish to do the greatest service (without being Boy Scoutish), look through the American catalogue, not of Tin-pan Alley, but of our serious composers, our Guion, Griffé, and writers of that ilk. Take a fling at Emerson Whithorne (you may pass by George Antheil), Leo Ornstein, Louis Gruenberg, Bainbridge Crist, Thur-

low Lieurance and John Alden Carpenter. You will find much in the American list to merit attention, and you will be doing a creditable work to stress native compositions.

#### Your Microphone an Audience

**I**N CONCLUSION, one should build a program for radio precisely as it is constructed for straight concert use, namely, to hold interest. Choose works that contrast in school, idiom and treatment; and, whether it is a half hour period or a fifteen minute fragment, never grow tedious.

In the beginning, is now and ever shall be *Tone*; and on "the ether," as in the studio, tone is everything. Never force your instrument so that it becomes unmusical (and the piano can be most unmusical at times); and never push it beyond its

physical limitations. It is not an orchestra but a solo instrument, and therein lies its glory. Try for singing tone precisely as does a vocalist; and he is a poor vocalist who discloses the fact that he has no "plush" on his voice. Keep away from the extreme right-hand squeaky notes; forget the soggy, lower, left hand registers; but otherwise play as you would in recital.

If you wish to do octaves in bravura fashion, go right ahead. The "mike" is sensitive enough to pick up your octaves; only be sure that they are clean. Use your fastest allegros; they will carry; and do not be afraid of good rousing chords, but resist that impulse to smash and smash again, as therein lies muddiness.

Radio stations are growing more numerous; and, while a few years ago only cities of the first and second class had sending studios, now you will find them in

such small centers as Wheeling, West Virginia; Washington, Pennsylvania, and countless other places from Maine to Missouri. These stations all need both sustaining features and fill-ins, and a good pianist is always in demand. There is opportunity for a soloist and always a need for a professional accompanist (the writer knows one station employing three hostesses who are really accompanists and "pinch-hitters"), and the better the musician the more there is demand.

Know your program; forget about your unseen audience; pay slight attention to your announcer; and play within the limits of the microphone. The night you make your radio *début*, pray what gods there be that there may be no static, and you will have an exciting première. As for fan mail, well, you will be surprised.

## Modern Tendencies in Music

By EUGENIO PIRANI

**E**VERYBODY who attends operas and concerts notices with regret symptoms of decadence in modern music. The composers seek new forms of art, but, in their efforts, they do not succeed in combining newness with beauty.

As Rossini once said to a young composer who submitted his work for judgment, "There is in your music much which is new and much which is beautiful; but the new is not beautiful and the beautiful is not new."

The most vital elements of tonal art: melody, harmony, rhythm and homogeneity of tonality, are, in the modern concoctions, either distorted or totally obliterated.

#### Those Fundamentals

**M**ELODY, if there is any, is, generally speaking, so elusive or befogged that one can hardly detect or grasp it. Harmony, far from being harmonious, is discordant, cacophony and earsplitting. It is atonal, that is, not built around a fundamental key, but wanders restlessly and endlessly through all tonalities, without logi-

cal consequence. Hence the word "atonal" which means without a tonality. The signature of sharps and flats at the beginning or in the middle of a composition are discarded. Accidentals are put before the note every time they are needed. Rhythm is little by little disappearing.

Modern composers strive to avoid groups and periods. Some go so far as to dispense with bars and write shapeless sequences of notes. It goes without saying that all the classical forms of composition consecrated by the great masters, like *lied*, *sonata* and *symphony*, are considered obsolete and thrown to the rubbish heap.

What remains of our divine art? Nothing but a faded, distorted image which gives to nobody pleasure, inspiration nor elevation, as music should.

It is depressing indeed to see audiences victimized by such musical abortions yet endeavoring to make a friendly face, although, in their hearts, they are only wishing for the final chord which may put an end to their sufferings.

#### The Super-Conservative

**W**HY DO they disguise their feelings? Because they fear to be considered as old fashioned, as idiots who do not appreciate progress in art. Similar is the case with many critics who find these fabrications distasteful. But, since they will not expose themselves to the reproach of hampering free development of art and do not dare to give vent to their sincere feelings, they write in an ambiguous, neutral way. However, if one is able to read between the lines, he can easily discover that under the diplomatic, polite language real dislike and antipathy are hidden.

I am even skeptical about the sincerity of the hypermodern composers. They seek mostly to be exceptional and unprecedented or to attract public attention through their queer antics.

#### Attention, At Least

**I**T REMINDS me of a painter who exhibited as a picture of a blue cow seen from the rear end, simply a long tail, two hind legs and two horns at the top. He

asked me how I liked his picture and, being intimate with him, I told him that I found it absurd and ludicrous.

"You are quite right," he said, "I shall confess to you that I do not like it myself. But, my dear, people will be shocked at it. They will criticize it. They will denounce me as a fool. They will call me all kind of names. But, at least they will say something—not ignore me, as they would have done had I painted cows as they look in nature."

Everyone who went to the exhibition laughed, protested, was scandalized about the picture. All the papers piled scorn, abuse and condemnation upon the artist. That is just what he drived at. He soon became famous.

Most of the modern composers have probably the same aim in view.

Without entirely deprecating some reasonable concessions to modern tendencies, my modest opinion is that, without the integral elements of music, namely *beautiful melody, true harmony, rhythm and tonality* music is unthinkable. It is not music at all!

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moral chaos is appamning. Institution, authority, and the power of nominal damages. Gra. v. United

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The love of music is the birth-right of mankind. If it is your ambition to give your children the advantages of a musical education, the easy and practical way to provide funds for the purpose is by regular deposits in a Beneficial Savings account. One Dollar will open an account.

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Let us hope that other prudent banking institutions, in all parts of the country, will see the wisdom of this very sensible and clever advertising venture and follow it with similarly illustrated statements.

The copy for this advertisement was designed and prepared by the well known advertising agency, the Richard Foley Company.

# An Evening with Ethelbert Nevin

By ELIZABETH S. RICE

This may be given either as a Lecture or as a Pupil's Recital, with the mentioned numbers included or with selections made from any of the lists given.

CCASIONALLY there appears in the artist world a figure whose contribution exceeds in actual significance any immediate popularity it may receive. This value becomes apparent only viewed in the perspective of time. Looking back thirty years, we find the figure of Ethelbert Nevin important in American music, not only because he gave us a style that every one enjoys but also because he definitely bettered the standing of American music.

Nevin was born in Pennsylvania, during the Civil War. His forebears were sturdy American stock, active and prominent in public affairs from early colonial days. His father was an eminent journalist and among his lesser writings are a set of poems, one of which Ethelbert set to music, as the song *Sleeping and Dying*.

Ethelbert Nevin's mother was a cultivated musician. The first grand piano ever to cross the Alleghenies was brought over to the Nevin family home near Pittsburgh. This house, "Vinacre," had a great influence on all the children. There were eight, and Ethelbert was the fifth. From his life, there was his home. Even when his own family was established, they put down strong roots anywhere else, for they made a home wherever they needed to stay and dismantled it very easily.

Among his later writings is a set of songs called "Songs from Vinacre."

mong them are *A Necklace of Love*; *Dream-maker Man*; *Sleeping and Dying*; *Ein Liedchen*; *My Desire*; *The Singingale's Song*; *La Lune Blanche*; and *Heldenlied*. It would be well to speak of the style of writing, that is "Strophentlieder (strophe form)" as a preface to using one or more of these songs.

## A Precocious Talent

ERY EARLY Ethelbert Nevin evidenced considerable musical talent. He sang the small songs of the period and simple accompaniments. When he was eleven he composed a dance for his sister. It was published as "The Bon Polka" by Bertie Nevin, aged 11.

Shortly after this the family went abroad for a year and Ethelbert studied piano and composition and heard operas in the German cities. Also he sang in the surprised choir of the Episcopal Church in Rome, where his cousin was rector. His voice is said to have been exceptionally beautiful. He wanted and expected to sing all his life; but after his voice changed he was never able to use it except for intimate singing.

Perhaps he himself scarcely understood the profound effect this had on his singing. Singing with him was as intimate as breathing, an essential expression.

His melodies, even for piano, are entirely in song. He thought in terms of song. Such numbers, for instance, as "At Home" is really a song without words. His composition, and later his Wagner coaching and lectures, provided an outlet, but sublimation rather than a satisfaction.

## He Chooses a Career

HIS DETERMINATION to undertake a musical career seems to date from this time but there was no serious consideration of it until the end of his first year in college. Then the idea met with general disfavor. The Nevin family, though broad-minded, shared the common prejudice of the period against adopting music except evocatively. Accordingly, Ethelbert undertook work in the offices of the Pennsylvania Railroad, but some months later he came again to his father and begged, "Let me be poor all my life and be a musician." For an American gentleman to take such a step was important and unusual at that time. Popular attitude regarded the professional musician as something quite alien; "A little to be pitied and a little scorned."

Nevin went to Boston and for two years worked ten or twelve hours a day at his piano and writing-table, thus driving his always frail body far beyond his strength. He played conspicuously well in a number of concerts, wrote a little, learned to speak German, and somehow found time to teach a class of children in one of the Mission Schools. Always he considered children quite seriously as individuals rather than youngsters. He accepted them whole-

heartedly as friends. Much of his best teaching was done in the instructing of children. Many of his songs are about them and for them.

Suitable songs for use here would be—*I Once Had a Sweet Little Doll, Dears*; *In Winter I Get Up at Night*; and *Little Boy Blue*.

## Foreign Recognition

AFTER Boston, Nevin went to Berlin. There he studied with Klindworth and von Bülow, master teachers of their generation. These men, exacting, stern, aloof, were formidable to all aspiring students, certainly to so sensitive a lad as young Nevin. His first lessons were ordeals. But the training performed an important service for him. He learned to evaluate himself and his work soundly. He made such progress that he completed the three years' course and was graduated with highest honors in two years, the only student, American or otherwise, to accomplish such a thing.

During his second year in Berlin he became engaged to Miss Anne Paul of Pittsburgh. She was a childhood friend and his only sweetheart. His devotion to her throughout his life amounted to adoration; and when, during the spring of his second

year in Berlin, he received a cablegram that she and her sister were coming to Europe for a visit, he told his mother that he did not sleep all night but sat up writing a song. He did not say what the song was, and if Mrs. Nevin knew she never told. He wrote a number of songs and dedicated them to her. An especially lovely one is *To Anne*.

After his graduation, Nevin went with the Misses Paul and their father to various German cities for the opera festivals. German opera fascinated Nevin and under Klindworth, who was an authority and who had transcribed for piano the whole Wagner "Ring Cycle," Nevin spent long hours in securing detailed information about them, so that later he was recognized as a valuable coach of their rôles.

In the fall he returned to America and began his work, establishing himself, after a single Pittsburgh recital, in Boston. He did some teaching, played a few concerts, and worked hard at his writing.

## Fortune Deigns to Smile

ABOUT THE TIME of his marriage in the following year, he submitted for publication a group of twenty numbers. Various publishers refused it, because the contents included songs, piano solos and choruses; but at last the Boston Music Company, a new organization, undertook it. If for only one number, it will always be beloved. The Sketch Book contained *Oh That We Two Were Maying*.

The duet arrangement of this song is effective. If the solo is used, attention should be called to the writing of the second voice into the accompaniment.

Nevin now began to include a group of his own songs in his recital programs, using a singer, whilst he himself played the accompaniment and piano solos. He also took a church organ in Quincy, Massachusetts, and had a thoroughly good time doing amazingly beautiful things with a choir of two hundred children. A little son and daughter came to join the family. There were concerts and lessons, some sad illnesses, and much skating over very thin ice financially.

Then *Narcissus* was published. It was played from the Klondike to Cairo, on every kind of instrument, by all sorts of people. Boys whistled it on the street; artists played it in smart salons. It literally swept the world. The name of an American composer, writing and publishing his music in America, became famous in Europe. The achievement marks a milestone in American Musical History.

*Narcissus* is so well known that, if time is limited, it might be well to omit the playing, in favor of less familiar numbers.

Amazingly, Nevin was upset by the popularity of what he always considered a trivial composition. He had a horror of becoming what he called a "Parlor lap dog musician." So the concerts were halted and the Nevins went abroad.

## Fertile Years

IT WAS in Paris that year that Nevin gave what he called his "Wagner Exegesis"—really a lecture recital. It was

(Continued on page 250)



ETHELBERT NEVIN

# The Passing of a Great Diva

ON FEBRUARY 6, 1909, the writer, then a "cub" musical journalist, went to the old Savoy Hotel at Fifth Avenue and Fifty-ninth Street in New York, to induce Mme. Sembrich to give him an interview upon singing. He remembers that the large room was so crowded with flowers that it was difficult to enter. The reason was that on the previous night, Mme. Sembrich had said a tremendous and affecting good-bye to her operatic career at the Metropolitan. She was then fifty-one and, from the condition of her voice when she sang for the writer that morning, she might have gone on singing for at least another decade. (Once in Paris your editor heard the one-time luminous prima donna, Marie Rôze, then seventy-two, sing at the Trocadero and sing in such a way that she deserved all of the spontaneous applause she received.)

After waiting some time in Sembrich's flower-deluged sitting room, the great singer burst through the blossoms like the golden stamen in the heart of a rose. Thrilled by the reception she had received on the previous night, she seemed to gleam with joy. Her graciousness, which was such a great part of her charm, was overwhelming to an admiring young man. Small wonder that traffic was blocked in front of St. Patrick's Cathedral on Fifth Avenue, when vast, loving crowds recently came to pay the last solemn tribute to the famous artist buried in mountains of flowers.

Praxede Marcelline Kochanska, known to the world as Marcella Sembrich (her mother's name) was born at Wisniewczyk, Galicia (Austria, now Poland), on February 15, 1858. Her father, a musician, taught her violin and piano and she acquired virtuoso skill on both instruments. At the age of eleven she went to study at the Lemberg Conservatory, where she studied piano with William Stengel and violin with Brustermann. At the age of sixteen she appeared before Liszt, playing one of his rhapsodies on the piano, a difficult fantasia by Wieniawski on the violin, and then she sang a coloratura aria. The remarkable thing was that she had never had a vocal lesson. Liszt proclaimed that she had the voice of an angel and advised her to give her time to singing. She then studied with Viktor Rokitsky and later with Lamperti in Milan. She made her début in 1877, at Athens, as *Elvira* in Bellini's "I Puritani."

Triumph followed triumph—at Vienna, Dresden, London, Paris, Berlin, Stockholm, Madrid, St. Petersburg—everywhere.

Her American début came as early as October 24, 1883, over fifty-one years ago. Later, America was to become her home, where she was to be one of the finest artistic friends of the country of her adoption. Racially, she was always and everlastingly a Pole, as the writer well learned when he once attempted to pay her a sizable fee for writing a solicited article upon the music of Poland. The proud and bitter scorn with which she returned the fee for an article about her native land was such that it was a long time before we were admitted again to the good graces of the operatic queen. It was an error of inexperience and we deserved our reproof and punishment.

Upon the occasion of our first meeting with Sembrich in her rococo salon at the quaint old Savoy Hotel, she expressed herself freely upon important vocal principles which are carefully preserved in "Great Singers on the Art of Singing," from which the following quotation, containing most valuable advice to young students, is taken:

"But when I say that everyone who possesses a voice should learn to sing, I do not by any means wish to convey the idea that anyone who desires may become a great singer. That is a privilege that is given to but a very few fortunate people. So many things go together to make a great singer that the one who gives advice should be very circumspect in encouraging young people to undertake a professional career—especially an operatic career. Giving advice under any conditions is often thankless.

"I have been appealed to by hundreds of girls who have wanted me to hear them sing. I have always told them what seemed to me the truth; but I have been so dismayed at the manner in which this has been received that I now hesitate greatly before hearing aspiring singers.

"It is the same way with the teachers. I know that some teachers are blamed for taking voiceless pupils; but the pupils are more often to blame than the teacher. I have known pupils who have been discouraged by several good teachers to persist until they finally found a teacher who would take them.

"Most teachers are conscientious—often too conscientious for their pocketbooks. If a representative teacher or a prominent singer advises you not to attempt a public career, you should thank him, as he is doubtless trying to save you from years of miserable failure. It is a very serious matter for the pupil, and one that should be given almost sacred consideration by those who have the pupil's welfare at heart.

"Wise, indeed, is the young singer who can so estimate her talents that she will start along the right path. There are many positions which are desirable and laudable which can be ably filled by competent singers. If

you have limitations which will prevent your ever reaching that 'will-o'-the-wisp' known as 'fame,' do not waste money trying to achieve what is obviously out of your reach.

"If you can fill the position of soloist in a small choir creditably, do so and be contented. Don't aspire for operatic heights if you are hopelessly shackled by a lack of natural qualifications.

"It is a serious error to start vocal instruction too early. I do not believe that the girl's musical education should commence earlier than at the age of sixteen. It is true that in the cases of some very healthy girls no very great damage may be done, but it is a risk I certainly would not advise.

"Much money and time are wasted upon voice training of girls under the age of sixteen. If the girl is destined for a great career, she will have the comprehension, the grasp, the insight that will lead her to learn very rapidly. Some people can take in the whole meaning of a picture at a glance; others are obliged to regard the picture for hours to see the same points of artistic interest. Quick comprehension is a great asset, and the girl who is of the right sort will lose nothing by waiting until she reaches the above age.

"Ambition, faithfulness to ideals, and energy are the only hopes left open to the singer who is not gifted with a wonderfully beautiful, natural voice. It is true that some singers of great intelligence and great energy have been able to achieve wide fame with natural voices that under other conditions would attract only local notice. These singers deserve great credit for their efforts.

"While the training of the voice may be deferred to the age of sixteen, the early years should be by no means wasted.

(Continued on page 246)



MARCELLA SEMBRICH

# Cultivating a Dependable Memory

By the distinguished teacher, composer and accompanist

FRANK LA FORGE

AN ANYONE have a dependable memory? Yes, provided the person is of sound and healthy mind. And provided the person is prepared to intelligently for the desired result, there are people with so called poor memories usually due to lack of interest subject to be retained and corrected by sustained exercise of the five faculty.

an illustration, you remember the date your vacation begins. Why? You are vitally interested. It is apotheosis of everything desirable, and have been looking forward to it almost day, marking it on the calendar, ever in your mind.

the other hand, you are liable to forget a date two weeks hence, with the demerit because that date calls up unpleasant associations. Your interest and emotions not aroused and subconsciously you are repelled. So that date has less chance of lingering in your memory. With people who have good, or even phenomenal, memories, interest and continuous exercise of the retentive faculty are invariably continuously present. Memory is like a seed—it develops with use.

#### Rising to Requirements

THROUGH MY TEACHING experience I have come in contact with a number of artists and students. I find that when Lawrence Tibbett's first chance came, it depended on whether he could learn an entire new rôle in an hour in a little less than three days. And such instances are not uncommon. Some of these people, when they first came to me complained of poor memories; but invariably succeeded in overcoming the handicap.

sometimes happens that a person with a slow, but retentive mind will have an advantage over a person with quick but insecure memory. But memory is a faculty we all have; and it can be strengthened by intelligent use. In fact, there is no valid excuse for a poor memory, as it is fear of forgetting, which will be taken up later.

#### Memory Classifications

ALL of its ramifications, memory is a complicated process to explain; but the complication is simple. As we learned in school, we receive impressions through channels: hearing, sight, touch, taste and smell. In music memorizing, only the three are involved; and let us see in what ways.

**Eye**—This method implies recalling printed notes as they appear on the page—reading from the mind's eye, so to speak. If you are eye-minded, as the psychologists say; if you can glance at a window, pass on and recall in detail what you saw therein, for example—this method may be of some use to you. But it is not advisable to depend upon this method, since at best it is unreliable. A very talented pupil was once playing a piece at a studio recital and left out a complete section. After the recital I questioned him as to his method of memorizing and found that he visualized music by the eye, one of which slipped his memory. After he learned to memorize through ear he had no further trouble.

**Touch**—Our fingers, on the piano, train themselves to certain positions

#### THEIR PUPILS HAVE EARNED MILLIONS

Sometimes a question arises as to whether Music as a livelihood is a practical and profitable venture. There have been numerous teachers, from Garcia and Liszt to the present day, whose pupils have earned millions and millions of dollars. For instance, Mr. La Forge can offer one of his pupils, Lawrence Tibbett, as an instance of an artist whose annual income is a small fortune.

in playing chords, arpeggios, scales and the like. In going over a piece we remember certain positions of fingers on notes all of which implies touch memory. This method is useful in conjunction with the ear, although it too is not to be relied upon exclusively.

**3. Ear**—This memory implies hearing the music inwardly, in its form, structure and content, being aware of the melody and its accompanying harmony, the rhythm, modulations, progressions and the like. I consider the ear memory by far the most effective for our purpose.

Since we are trying to divorce ourselves from the printed notes, why should we try to recall them visually. What are notes anyway? Simply stenographic symbols, dots and dashes on white paper, by means of which musical ideas are transmitted from one mind to another. They are the "outward and visible signs of an inward and spiritual grace," to quote the Prayer Book. They are, in themselves, not even music; and without the medium of an interpreter they would remain forever cold and lifeless.

#### Have Music, Not the Symbols

TOO MUCH EMPHASIS on these outward indications of music is not to be advised. Music is not an art for the eye but for the ear; and quite often this fact is lost to the mind, in wrestling with labyrinthian stretches of notes.

For some time it was thought that a pupil who played by ear should be told that he was doing something reprehensible and wrong and that the practice should be discouraged without delay. I have had many pupils come to me with this belief. One, in particular, who had a natural ear for music, which was, however, atrophied for lack of use, because she had been told never to do anything by ear. When I explained the utter falsity of this idea, she was tremendously relieved and began at once to give her talent the development it deserved.

When one can sit down at the piano and play a piece, after having heard it played, it is an indication that he has music in his soul, that he is favored of the gods; and why this priceless tendency should be discouraged is beyond me.

#### Mozart and the Miserere

MOST OF the really phenomenal memories in music have been ear memories, that of Mozart, for instance. The story goes that as a child Mozart was taken to hear Gregorio Allegri's *Miserere* sung by the Pope's choir in the Sistine Chapel. "This sacred masterpiece was jealously guarded and none of the singers, on pain of excommunication, was allowed to copy a single part," Constance Morse relates. "Young Mozart was overcome by the beauty of the music, and a few nights later his father awoke to find the lad asleep at his desk and beside him the entire score of the *Miserere* which he had correctly written down from memory. The music was no longer a secret, for his wonderful musician's brain had recorded every note." Here again we have an instance of intense interest, violent emotional reactions and ear memory.

#### Music Heard, Not Seen

AS MUSIC, then, is an art primarily for the ear, does it not seem reasonable that the ear should receive the greater amount of attention and the eye the minimum? Nature is kind. Each of our faculties is capable of almost unlimited development. If we set out to develop our ear memory, it will respond.

I have a repertory of five thousand songs, words and music, committed to memory; but this number does not seem excessively large to me. Neither do I consider that I have reached my limit. In fact, I have found that the more I memorize, the greater capacity I have for retention.

The same applies to sight reading. If you cultivate your sight reading ability, you should become a good reader eventually, but if you do it at the neglect of your ear memory, that faculty will remain dormant from lack of use and become unreliable. This does not imply that one should disregard sight reading but that one should also cultivate the ear memory.

It was quite by accident that I happened to play accompaniments without music. I had been rehearsing with Mme. Gadski, prior to her appearance in Carnegie Hall, New York, December 1906, on which occasion I made my professional débüt as an accompanist. Mme. Gadski's husband remarked during the rehearsal that, since I did not look at my notes, why not play at the concert without music? I replied that it was not being done, but upon thinking it over came to the conclusion that I might as well try it as an experiment. I did and have been playing without notes ever since.

#### Exit the Page Turner

AN AMUSING INCIDENT occurred when I was playing for Mme. Sembrich in the Berlin Philharmonic. At the time scheduled for the concert, a man appeared behind the scenes saying he was the page turner. I told him that since I used no notes I would not need his services. Thinking I did not understand, he repeated himself and followed me on the stage. When he saw no music in evidence anywhere he beat a hasty retreat. Later on, in the wings, the somewhat bewildered page turner told me he received three marks for such services as he usually rendered. I gave him that amount and told



FRANK LA FORGE WITH HIS PUPIL, LAWRENCE TIBBETT

him to take a holiday, which he did. In order to understand ear memory more fully, it is helpful to know something about the subconscious mind. Psychologists are learning more about this marvelous division of our minds every day. Like electricity, we do not yet fully understand it; but we can, nevertheless, use it. The subconscious mind functions like a phonograph record. You engrave an impression thereon and the record plays itself over repeatedly, deepening the grooves at each repetition, regardless of what you are doing consciously. At this particular moment my subconscious mind is playing over one of the songs I took up recently. Thus my subconsciousness is busy with music practically all the time, even, I suppose, when I sleep. It is said that the subconscious mind never forgets anything, storing up impressions received throughout life. The problem is to enlist the coöperation of this valuable servant for memorizing music.

In the memorizing process, however, we have to reckon with the conscious mind; and much difficulty arises when it steps in and tamps with the other. Many times you no doubt have tried to recall a name which was just on the tip of your tongue. The harder you tried the more it eluded you. Finally after you had ceased to think about it, it bobbed up without any effort. But more of this later.

#### Developing Ear Memory

ONE OF THE WAYS in which I train the ear is to take, for instance, a Czerny étude in C and to have the pupil commit it to memory. Then I have him play it by ear, in D-flat, in B, D, B-flat, and so on, getting farther away from C each time. The most logical way to transpose is by ear. The pupil may have some trouble at first and may find that he must go slowly and cautiously; but, with continued practice, the ear cannot fail to respond, until eventually transposition becomes as easy as playing in the original key. Before doing this, however, the student should be able to play every scale, as well as the principal chords of that key, without notes.

This method can be carried over into the accompaniment of songs and pieces. Memorize them first in the original key, and then transpose from memory into near-by related keys. When your training has progressed to this stage, you are on the way to a memory of sizable proportions.

Copying music is another aid to ear memory. Can you hear a piece and write out its melody and principal harmonies? Even copying music from the notes, hearing them inwardly while working, will help.

Mme. Sembrich traces the beginning of her remarkable memory to a childhood experience. It seems that her father needed the scores of symphonies of Haydn and Mozart in his work. Since they were too expensive to buy, he borrowed them and put his young daughter at the copying of them part by part, from the scores. She was only ten years old, and the task of copying these bulky scores was prodigious. At first she thought it arduous, but eventually she became absorbed in the work and in listening to the various instrumental parts she copied. It was wonderful training.

#### The Propitious Start

THE FIRST STEPS in memorizing a piece are important and begin with the first study of it. The mind should be keenly alive, vigorous and not fatigued or listless. The piece should engage your interest, for interest acts like a convex lens which draws the sun's rays together until they produce fire. Interest focuses the faculties on the spot, produces concentra-

tion, and you are able to memorize without apparent effort.

It may be necessary to stimulate interest in a piece. One of the best ways to do this is to hear it played by an artist, if that is possible. There are other ways. But, if a student has an inherent dislike for a piece, it will be difficult ever to do much with it in the way of memorizing.

Then one should set out to accomplish a certain amount of memorizing every day, with the firm conviction that it can be done. If you have difficulty in memorizing, give your subconscious mind a little work to do, by affirming and reaffirming that you can and will memorize. Take a phrase at a time.

It is important that the first impressions engraved on your mental phonograph record should be absolutely correct as to notes, rhythm and all musical properties; because a mistake in these early stages becomes difficult to eradicate.

#### All, Alike, Must Watch

A FAMOUS singer, who studied with me for a time, had acquired a wrong note in a fast passage of one of her songs. Although I pointed it out to her repeatedly she was unable to break the habit she had formed. After several years she again took up the song and I thought that this was the opportunity to correct the false note. Not so. The note was still there, after that length of time, and I suspect it will remain there the remainder of her life.

So it becomes important to play a piece correctly at the very outset. Then with each repetition, try to hear the piece inwardly, to hear its melody, its harmony, and to feel its rhythm. Go away from the piano and play it over in your mind, playing it perfectly in every detail. If you cannot hear the melody and harmony, play it over until you do. If you cannot feel the rhythm, beat it out with your foot until it becomes ingrained in your consciousness. This program is not easy to follow, but it marks the beginning of absolute independence from notes. After a while the piece gradually and imperceptibly slips into your subconscious mind, becoming as a phonograph disc and playing itself over and over. At this stage you literally forget the notes as they appear on the page and acquire instead the substance of what stands back of them.

#### Retention Secrets

NOW MOST of the difficulties we experience after a piece has entered the subconscious are caused by interference of the conscious mind. We try to think a measure or a few notes ahead, which is almost invariably fatal. We wonder how the next phrase begins. We fear we will forget, and we do. If you think you are going to forget, that thought lodges in your mind, and the chances are excellent that you will forget. Banish all thoughts of forgetting, and summon up in their stead confidence that you know the piece and can play it from beginning to end.

Memorizing, after all, need not be such a distinct and separate process, but it should take place during the study of a piece. After a student has thoroughly studied a piece, if he does not know it his retentive faculty is below par or the conscious mind erects sundry barriers such as have been described.

#### The "Touch" System

AFTER YOU KNOW a piece by heart, a good way to test the memory is to darken the room and play the piece. Here your tactile or touch sense comes into play. It may take you some time to find your way in the dark, but it is time well spent because it divorces you from another bugbear—the necessity of looking at the keys. The pianist can develop the touch system just as the typist does. I took up this subject in detail in an article which

appeared in THE ETUDE for June, 1931.

Briefly, the pianist can learn the position of each key by touch, the white keys in their relation to the black keys. When gaps occur as in the left hand part of a waltz movement, the octave span measurement becomes of use. You are able to span an octave without looking at the keys. Consequently low keys can be found by this span system. Here again practice brings proficiency.

Blind musicians develop marvelous memories. One of my theory teachers, Josef Labor, was blind; yet when I played a piece he would discuss, for instance, the seventeenth measure and the exact notes therein, in a perfectly uncanny way. Some pianists play in concert with their eyes closed. All extraneous impressions are thus shut out.

#### From Which to Choose

OTHER AIDS to memory are sometimes put forth such as memorizing each hand separately. In most cases to practice hands separately is sufficient. In one instance this habit led to unfortunate results. A concert artist once played a Bach fugue with his right hand one measure ahead of his left. The effect was indeed modernistic and not quite as Bach had intended. But this man had memorized each hand separately, they knew their parts perfectly but they did not coördinate.

Then there is the suggestion to memorize backward which to me is ridiculous. If

you wish to convince yourself of this try to learn a simple poem backwards or to spell out the letters backward, and see how far it helps you to remember.

#### The Final Touch

THERE REMAINS but one final step to make the piece yours literally as long as you live. Mme. Sembrich frequently told me that the songs she learned as a child never leave her although many of them have not been sung in years. Impressions are indelibly engraved in the child mind. That is why it is so important to teach children to memorize from the start.

As we grow older our minds lose some of their plasticity and it becomes necessary to use a little more effort in memorizing. Von Bülow said that a piece should be learned and forgotten seven times before it is fixed forever in the memory. As I interpret it, Von Bülow implied that after a piece is learned, it should be laid aside for a time. Then it can be freshened, refurbished and again brought into the light. After a certain amount of such procedure the piece becomes yours for life.

There are many of my song accompaniments that I do not need to rehearse before playing in a concert. They are so inherently a part of me that I feel equally at home with them in any key. This should be the final step in memorizing a piece, and any piece that is worth committing to memory is worth making yours for good.

## Fifty Years Ago This Month

ADOLPH KULLAK, the distinguished music critic of Berlin, and a brother of Theodor Kullak, the eminent pianoforte teacher and author of the famous "Octave Studies," wrote in THE ETUDE:

"The mechanism must be perfect. Just as the most able rhetorical genius does not suffice to make an orator if the tongue stutters, halts, or is incapable of speech; in like manner neither the most extraordinary understanding of all compositions, nor the most luxuriant fancy suffices to make a pianist, if the mechanism is faulty. The most imperceptible weakness hinders the perfected manifestation of the ideal. And neither the profoundest traits of thought, nor the most delicate, the finest touches of feeling suffice, when a hardened finger-tip, a

stiff joint, or an awkward motion places an obstacle in the way of realization by the will of that which it aims to effect.

"The mechanism is a material which must possess a softness, liquidity, and ductility thoroughly corresponding to the aethereal spirit of the musical art. The slightest neglect leaves a hard spot, liable to flaws, in a material which should be immediately and very sensitively affected by the most delicate touches of fancy when plastically shaping in tones. Where mere understanding prevails, and the fingers sluggishly resist, the performance becomes a sort of repulsive hybrid, filling a characterless sphere between abstraction and art, a species of incomprehensible symbolism, deficient in beauty because of faulty proportions between its constituent parts."

"The starting of reconstructive activities within man by any means is the great goal of medicine. If there is any external stimulus which arouses the wholesome emotions and therefore the desire and the potency to live, function, get busy and be happy, it is music, as anybody not stone-deaf knows. It awakens the soul of the worst cases."—Willem van de Wall.

## Mission Mass Chimes

By ALLIS M. HUTCHINGS.

MUSIC from this carillon wheel of six bells was not produced by any motor driven device. Old bell wheels, like this one at Mission Inn, in Riverside, California, are still in existence at the San Juan Capistrano Mission and at the Santa Barbara Mission. The bells, of modulated tones, are attached to a wooden wheel rim, which turns with a handle in a tripod frame.

In the Mission days of one hundred and fifty years ago, the power was furnished by an Indian boy acolyte, who patiently turned the wheel during the service conducted by the Franciscan priest. Such altar wheel carillons are almost unknown outside of California and Mexico.



THE BELLS OF SAN JUAN CAPISTRANO

# The Grand Tradition of Opera

By LÉON ROTHIER

CHEVALIER OF THE LEGION OF HONOR, PREMIER BASSO OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE



LÉON ROTHIER, A LEADING BASSO OF THE METROPOLITAN OPERA COMPANY  
AS MEPHISTOPHELES IN GOUNOD'S "FAUST"

tic. I am thinking solely of the ultimate welfare of the pupils. A teacher cannot merely indicate faults. He must know their remedy through *experience*.

No matter how clever and full of feeling a physician may be, he cannot practice his profession without a diploma which certifies him to be a trained doctor. The same is true of lawyers and teachers in the public schools. Then why should we remain content to see vocal and dramatic teachers opening studios, without personal training and experience in the sciences and arts they would profess?

Inadequate vocal training has spoiled more than one fine voice; and, as for stage deportment from the standpoint of classic tradition, it is simply dying out. The young singers are not to blame. They are eager for training; they work tremendously hard. I see them about me, and I have an excellent opportunity to observe those youngsters who come to me for help (I love teaching and regret that my own career does not allow me more time for it). But willingness of spirit never yet made an artist; his training must be directed by people who know. A harassed stage manager stops in the middle of a rehearsal and cries, "Do this, this way!" And the inexperienced young performer tries his

best to imitate him, without even realizing that to "do this" requires the coördination of ten or twelve different sets of muscles which must be trained separately and exercised, exactly as the throat muscles are trained and exercised. And no one can teach these coördinations who has not been through them himself.

#### Studies in Deportment

I STUDIED stage deportment for nine years. For four years I was at the Paris Conservatoire, of which, more later. And during the five years of my engagement at the Opéra Comique I went regularly to a Professeur de Maintien (professor of deportment) who had been an actor himself. Here, before a wall of long mirrors, I learned and practiced walking, bowing, turning around, passing before people, stopping short, standing still, gracefully. I did not simply "do this." I learned how it must look, feel, what muscles must come into play, and when. And always the standard of perfection was the fluid balance of the Greek statues. That, too, was the tradition of de Reszke's stage deportment. It was no haphazard affair. But the result was an ensemble of proportioned beauty. His arms, his legs, his whole body sang—and people watched and marveled.

In a word, diction, motion, acting were not "coached," incidentally, while preparing a rôle. They were—and properly should be—contributory arts, to be studied separately, for their own sakes, so that the audience may see a performance of smoothly polished perfection, without even realizing wherein the smoothness lies!

Another thing I have always done is to learn the words of my rôles separately, without music, like a spoken part for the stage. I never need the melodic line to help me to remember. As a matter of fact, I always sing my performances without a prompter. In studying the rôle as a character, I feel able to give a more authentic portrayal, once the music is added.

#### Art That Submerges Self

THE SENSE of reverence of the grand tradition was further reflected in the way we took recalls before the curtain. We were taught that our place was behind the footlights, and there we must remain. No "returning to normal" in costume. No nods and kisses and especially friendly bows of recognition to a friend in the left stage box. We were characters in an opera. Our own personalities did not exist, except for the better delineation of those characters. Applause was acknowledged humbly, always in character, always from behind the footlights. Imagine a priest on an altar waving his hands or sending some friend a "See you later" glance!

Neither did we try to gain interest through publicity stunts. We wished to be known solely for the artistic quality of our work. It was considered poor taste for an artist to court social favor. He did not exhibit himself at dinners and teas, like an amusing curiosity. What powers he had must be projected from behind the footlights. Indeed, he wished to be judged professionally, just as a great doctor or lawyer or soldier is judged. He stood firmly on his artistic value.

#### Creative Ideals

AND WHAT, then, were the standards of artistic value? What made an artist great, in a day of greatness? Here, again, the sum total of causes may be set forth in the one word, reverence. We talked less about ways and means in those days and more about results, and the results had to be perfection, in everything. We learned and practiced in studios; we stepped upon the stage conscious of the responsibility of upholding a tradition of perfection.

For one thing, a flawless vocal equipment was taken for granted. I cannot imagine Plançon or Maurel worrying about tone production! Of course, they had to learn it once; but so did they once have to learn how to talk! Our problems were those of interpretation, of shading, of musical and psychological values. And we could give our attention to these delicate details, because the groundwork on which they must rest was in solid good order.

#### Studio and Stage

OUR TRAINING was a matter of years. First came musicianship. The stars of the golden age were not merely singers. They were musicians who specialized in vocal work. You see the difference? They had behind them years of study of piano, violin, harmony, history,

Then came stage work. We were taught for years how to walk, to fence, to dance, to use the body as does a dancer, who depends on muscular motion alone to convey the essence of facts and emotions. Then came diction and languages. Our own language was taught us as a new tongue, full of sonorous vowels and sharp, carrying consonants, and we were required to use this full, grand stage diction at all times. Then three or four foreign languages were mastered in the same way. At last, after five or six years, when we had passed rigorous examinations in musicianship, in singing, acting, dancing, and language work, we were allowed to mount the boards in so small a rôle that our names did not even appear on the programs! Perhaps we moved a chair or two and sang four measures. That was the beginning; and all that we had learned was polished up anew, in the active practice of public work.

I was a professional violinist before I ever dreamed of becoming an opera singer. I had always sung, of course. Ours was a musical household, and my earliest memories are bound up with making music at home. As a boy I had a clear alto voice, and I used to sing in church; but that, we felt sure, was only for the duration of the boy's voice. I gave my serious attention to my violin. At twelve I was already well advanced, and soon I was giving concerts. At eighteen, I was playing with the Philharmonic Orchestra. And there I might have remained, had I not had an unconquerable love for the theater.

### The Theater Claims Her Own

I WENT to plays at the *Comédie Française*—that glory of France, the oldest governmentally endowed repertoire theater of the world; and there I absorbed what I could of diction and style. Also, I knew several actors, and they would take me to dramatic classes at the Conservatoire, where I learned to recite. That is over thirty-five years ago, and I still take delight in speaking the rolling, sonorous lines of Molière, Racine and Victor Hugo. The great actors Coquelin, de Féraudy, and Mounet were active at the Conservatoire then, and they often remarked that I had a fine speaking voice. Then once a musical friend of my parents came to see us, and I sang. Our friend repeated what the great actors had said—only he told me that what I had was a singing voice! Then and there I put my violin in second place, and consulted a singing master. It was found that my voice was naturally true and correctly placed. I never had to learn how to sing. I sing as I speak. But there was much else for me to learn!

With the musicianship of a professional violinist behind me, I studied for four years at the Paris Conservatoire and learned acting from some of the greatest actors France has produced. We learned make up as an art. We had the liveliest discussions as to the actor's mission—does he become the part he plays, or does he simply convince his hearers of a new personality through the control of voice and gestures?

The great Mounet, who honored me with

his friendship, solved this problem for me by saying, "Must one have killed one's father, in order to play a parricide convincingly?"

Surely, the actor's art lies in a conscious control of other people's emotions. The actor who becomes his person is a bad actor!

Of course, at the time I was studying I was eager to learn things and facts and hints; but now, in looking back, it seems that the greatest thing I learned was how to think. And that is the greatest service that can be rendered to any young artist.

### Initiate of the Temple

MY DEBUT came on October 1, 1899, at the *Opéra Comique*, as *Jupiter*, in Gounod's "Philemon et Baucis." And, ever since, I have worked to perfect an art which I strive to keep true to the grand tradition. In my thirty-three years on the stage I have never had a vacation. During all four seasons, I work steadily, singing, learning, studying new parts. I have over one hundred and fifty rôles, in five languages. I have sung many in three different tongues. I sang Wagner in French in Paris, in German in New York, and, during the war, I sang *King Mark* and *Gurnemanz* in English! I sang with Victor Maurel during the last performances he gave; the last words which Caruso ever sang were addressed to me. I had the honor to sing with Calvé, Plançon and de Reszké, the greatest of the great age. And that is the age to which my heart belongs; for, in addition to the actual musical won-

ders it accomplished, it is an age that forever go down in history as one of the greatest art.

I have one ambition—to be regarded as a singer, but as a musician. Singers regret to say, do not enjoy a very enviable reputation among musicians, for culture and thoughtfulness. It is said that they content simply to sing. Surely, there is a sensible reason why this need be so (and that is that the singer's rôle should be the first to emanate sentiment of great thought. And they Young singers can well make it their mission to do so, by careful study and return to the spirit of reverence that should exist. Rossini expressed his opinion of singers in the phrase, "Cantare è cantare" (which is best translated as, "Singing professionally) means singing flat." I should like to have proved to Maestro Rossini that he was wrong. Better still, I should like you youngsters to disprove it, to me.

### SELF-TEST QUESTIONS ON

#### MR. ROTHIER'S ARTICLE

1. What is the error in "showing off" one's personality on the stage?
2. What are the difficulties in teaching "Grand Style" nowadays?
3. How were publicity stunts looked upon in the old days of opera?
4. In what power lies the actor's art?
5. How may singers increase their vocal power?

## About Fifth Fingers, Ladies' Hands and Camels' Backs

By DAVID ALBERTO

THE SOLUTION of a matter so puzzling as why women pianists often play with wrists in a position suggestive of the hump of a dromedary, and why men never play with their hands in a similar position, might raise some curious points of discussion. Since both men and women study the same methods—the Leschetizky method, the Kulak method, the Mason method—and since many may study all of these methods, and some may even include a number of other methods in an insatiable desire to attain to perfection; and since none of these methods advocates such a wrist position; the problem appears the more baffling.

It will shortly be discovered that herein lies the answer to this problem: High wrists so predominant among women pianists are the result of following the same methods as those followed by men, because these methods are almost without exception the work of men and for hands similar to the hands of men.

### Sex Differences in Hands

THE ONE difference, considered as characteristic of women's hands, is that they usually are smaller than those of men. Doubtless this simulation of the back of that noble beast so often called the "ship of the desert" is due in part to small hands; but playing with elevated wrists has its drawbacks, not the least of which is a tone quality lacking in reso-

nance and beauty. Besides, the acquiring of an adequate technic with such wrists is not so easy, especially over a passage of octaves.

Another and actual anatomical difference discovered by the writer is believed to be the principal cause of the elevated wrist. Plate 1 shows a female hand. It will be observed that the tip of the fifth finger does not reach even to the last joint of the fourth finger. Plate 2 shows a male hand, with the fifth finger extending beyond the last joint of the fourth finger. Both pictures are those of what the writer has learned to regard as average hands.

Considerable variations exist, however. Female hands, with fifth fingers sufficiently long to reach to the joint of the fourth, are frequently found, as are male hands with the fifth finger so short as to extend only to this same joint. Female hands with fifth fingers extending beyond the last joint of the fourth are rare, as are those of male hands with fifth fingers that do not reach to this joint.

### Cause—Effect

OF EVEN MORE value in realizing the results of this variation in finger lengths is the manner, so often employed by girls, of striking an octave with the thumb and fourth finger. Boys seldom employ such fingering, since the additional length of the fifth finger results in the intuitive use of that finger, as the stretch

is less. Thus physiology determines technic.

To determine the length of one's fingers the hand should be open and pressed firmly upon a table.

Doubtless it will occur to the reader that this slight deviation in finger lengths can hardly be the cause of the variation in wrist position. However, if one considers the difficulty experienced in striking with the fifth finger, and adds to this the fact that the recommended hand position is such as to make the movement even more difficult, it is conceivable why some compensating medium (the elevated wrist) eventually appears to assist a finger laboring under improper conditions.

### Assisting Nature

SINCE THIS CONDITION was first recognized some five years ago, the writer has come upon two helpful means of assisting those having short fifth fingers. Plate 3 shows an exercise in which the three fingers are held straight while attempting to touch the palm with the end of the fifth finger. Do not get discouraged even though you are unable to touch the palm; the exercise will give the finger a certain freedom never before experienced!

The second suggestion is that the hands be held with the wrists turned slightly outward in such manner as to bring the top knuckles of the fifth fingers over the keys. This will compensate for the shortness of the finger by eliminating the neces-

sity of expending part of the length of the finger in reaching out for the keys. However, before this turning of the hand can prove of any great assistance, the finger must learn to strike in a more perpendicular position. To acquire this a simple exercise shown in Plate 3 will prove of great value.

### Nature in Jovial Mood

THE STUDENT must realize that the extent of the turning of the hand varies as the hands move away from the body. While playing in the middle register very little turning of the hand will be needed, but this is necessarily increased as the right hand ascends and as the hand descends. A good rule is to turn the hands at all times in such positions that an imaginary line running across the top knuckles of the four fingers is parallel with a line formed by the

keys. The reading of such a technical article may well warrant a quip of compensating humor in its close; and the reader will find such relief in discovering that some individuals the fifth finger of the hand may be as short as that ascribed to the normal female hand, whereas the hand of the other hand is as long as what has been termed the normal fifth finger. Observation will disclose such conditions and may lead to some interesting discoveries.



PLATE I



PLATE II



PLATE III



need to be practiced all week. Here Mary practiced item 1 on the first three days and then went on to the next step—at the piano on Thursday. Item 3 is marked only once, being written work. Written work is of extreme value if it is based on the piece being learned, as it necessitates study away from the piano, previous to practice at the piano. It would have been incorrect practice, had Mary signed a "p" for item 1, on any day later than she had practiced items 4 and 5.

In Item 6, the incomplete "p" indicates that early in the week the pupil made a good effort, but was not successful. This is, however, satisfactory to the teacher and does not count against the pupil.

An additional mark or stamp is given for a properly filled in practice record, but

it not be given unless the parent's signature is also present. Otherwise the pupil may be tempted to dishonesty. The total number of stamps (if the rubber stamp method is used) should thus be, in the specimen record, six; four for the different items, one for signature and one for correct practice record.

### The Finale

A RECORD SHEET like this tells its own story, to both teacher and parent. It may seem like an arduous task for the teacher to examine each pupil's page, especially in a piano class. The best way, however, is to ask the pupil, while at the same time glancing at the record, "Is your practice properly filled in?" The answer will guide the teacher as to whether closer examination is advisable.

All this may seem like too elaborate machinery, but it need not all be started at once. First, let the pupils and parents acquire the signature habit; then add to that the remarks. Later still, the total time practiced might be inserted; and, finally, a check for each item as practiced. When all is done consistently, it works like a well oiled machine; and it pays, not only because it makes coöperation between parent and teacher possible, but also because having to give so much thought to the practice record helps the pupil to organize his work for himself. And is not this the ultimate aim of all education—to help the student to help himself?

## RECORDS AND RADIO

By PETER HUGH REED

THOSE who are interested in band concerts will find that the programs of the U. S. Navy Band, the U. S. Marine Band and the U. S. Army Band are almost always consistently interesting. All three are fine organizations, constantly in rehearsal and therefore ready at all times to give a good account of themselves. The Navy Band broadcasts every Monday morning from 11 to 12 over Station WEAF and affiliated stations (this program is called an "Hour of Memories"), and again on Thursday mornings from 11:30 to 12 over Station WJZ. The Army Band broadcasts every Monday afternoon from 6 to 6:30 and also every Wednesday morning from 11:30 to 12 over Station WJZ. The Marine Band broadcasts on Tuesday mornings from 11:30 to 12:30 and on Friday afternoons from 3 to 4 over Station WJZ. (Time given is Eastern Standard).

There is no better apex from which to start our record reviews than from the music of Beethoven; particularly since so many fine recordings of his works have been issued in recent months. Turning to Columbia's album 202, we find Paul Paray conducting the Colonne Concerts Orchestra of Paris through Beethoven's "Six Symphony" or (as it is sometimes described) sojourn in the country. M. Paray gives us the most felicitous performance of this work so far issued on records. He stresses its rhythmic side, and sets its song like melodies flowing with the ease and assurance of a happily running stream. The accumulation and realization of the storm section is realistically conveyed—but not theatrically, and the Song of Thanksgiving at the end is appropriately joyful.

In reverse ratio Koussevitzky's performance of Beethoven's "Fifth Symphony" (Victor set M245) is to our way of thinking the least successful of the recordings of this work; for in it the conductor seeks to overdramatize the composer's meaning. In this way he destroys the vitality of the symphony. His is a highly individualized reading which extends the work fully four to five minutes longer than the composer timed it. It is regrettable because the recording is a glorious projection of a modern symphony, and Koussevitzky's precision makes for some fine instrumental playing.

Beethoven's "Harp Quartet, Opus 74," "marked the close of a period of strife," says Bekker in his book on the composer, "and expressed the reawakening of the spirit of sheer delight in creation." Vienna had been besieged and Haydn had died, prior to the creation of this work, and Beethoven's spirit had been deeply troubled.

The "Harp Quartet" certainly expresses a reassertion of Beethoven's belief in life. Not only is it the proclamation of his triumph over conflict, it is also as Bekker states, the "portal to the whole artistic kingdom of Beethoven's last years." That the Lener String Quartet have re-recorded this work should be a sufficient statement, for it is certain that many music lovers owned and valued at one time the original acoustic recording made by this admirable ensemble many years ago. In the new recording they reassert their fine conception and execution of the work. (Columbia set 202.)

Piano students will find Horowitz' masterful performance of Beethoven's "Thirty-two Variations in C minor" (three sides of Victor discs 1689-90) well worth studying; for here is evidenced unusual technique, admirable phrasing and a com-

plete comprehension of the music under hand. On the reverse side of the second disc, Horowitz plays Busoni's transcription of Bach's Choral-Prelude *Rejoice, Believers*—a display of technical skill which reveals this young pianist's amazing finger dexterity.

Stokowski's Wagner is always eloquent even with his alterations of rhythm. The enormous emotionalism in the great Richard's music allows him to cover the whole range of orchestral coloring, and to do majestically and thrillingly the orchestra's chariot. This he undeniably does in his latest Wagnerian contribution—*Excerpts from "Die Walküre"*; which begin with the music at the end of Act 2, scene 1, proceed to the *Ride of the Valkyries*, then to *Wotan's Farewell* and ends with *Die Walküre's Magic Fire Music*. Lawrence Tibbett, as Wotan, sings superbly in this set, although we suspect he found it difficult to keep Wotan's lines consistently vital with Stokowski's unusually slow tempo. However, the rare orchestral coloring that Stokowski attains will more than justify his reading to the many (Victor set M248).

In Handel's *Water Music* (Victor disc 8550-51) Stokowski again evokes orchestral coloring, but apparently he does not seem to be so successful in this music as was Sir Hamilton Harty in his recording version. Stokowski is veritably heavy-handed in the opening *Allegro*, and hardly much better in the final *Allegro deciso*. In the slow sections however, he brings out an eloquence that the other conductor misses.

To one who demands that music flow on like the proverbial babbling brook, Stravinsky's "Duo Concertant" for violin and piano (Columbia set 199) will not appeal; for this strangely complex work is by turns eloquent and distinctive, diffuse and arid. In recent years Stravinsky has turned his attention to old forms; but his neo-classicism has not in all cases been convincing, for much of it has been—like the present work—emotionally empty. We will not deny his craftsmanship, for this is unquestionably evincing. Dushkin, the violinist, and the composer play the work for this recording, which is clear and tonally bright.

Stravinsky's most ardent admirers claim his cantata "The Wedding" (Columbia set 204) as one of his essential works. In spirit it is closely allied to his "Le Sacre du Printemps," which is unquestionably one of his greatest and most original scores. The present work, like "Le Sacre," is disjointed and dissonant, and very difficult to perform. It portrays episodes "surrounding the betrothal and marriage of a young couple in a Russian village."

The Budapest String Quartet, one of the finest, have played Schubert's plaintively beautiful "String Quartet in A minor, Opus 29," and Schumann's "Quartet in A major, Opus 41, No. 3." The first work has long been a universal favorite and is one of the loveliest melodic works of its kind. The latter work is distinguished by an assuredly written first movement, but the rest of it is not on a similar level, although Schumann's personality is indelibly stamped in all the pages. The recording in both sets is good.

Opera enthusiasts will find the recordings of "I Pagliacci" issued by Victor (set M249), a truly fine performance of this popular work. It is distinguished by fine singing, which is as it should be. The cast is headed by Gigli as *Cavio*, Balocla as *Tonio*, and Iva Pacetti as *Nedda*.

## Why Every Child Should Have A Musical Training

By NAN LAUDIG

(One of the letters which just missed winning a prize in our recent contest under the above heading)

MANY parents refuse their children even a slight musical education, other than the compulsory training given in the public schools; because, no decided talent being shown by the average child, music cannot become a life work. True, only a talented few may become great artists, but a large majority may learn to become quite proficient in and to enjoy the many pleasures given by music, either as performers or appreciative listeners.

Many persons lack ability to concentrate, to decide quickly, and to persevere. Music develops these powers, since the mere playing of a new scale requires each. The student must decide to play the scale correctly, must concentrate in order to play the right notes with the right fingers, and must try, try again if his first attempt is unsuccessful, thus cultivating the strength of character.

The development of the hand marks the progress of mankind. Skillful hands are vital to playing instrumental music; and many expert surgeons, mechanics, and artisans owe their success to hands carefully trained by music to coordinate quickly and accurately with the brain.

What makes life worth living is im-

agination, which is one of the things most developed by the study of music, since the correct interpretation of a selection depends mostly upon the cultivation of this trait by the performer. Many a child, without any other means of enjoying life, is able, through his imagination and music to "keep smiling."

In our materialistic world we often pass by many beautiful things in our hurry. Music, to be beautiful, cannot be hurriedly passed over; and it thus aids in teaching us to take time to appreciate beauty everywhere.

A person making a bid for popularity often finds that the ability to play or sing even passably well, gains admittance into society. One need never be lonesome if able to play or sing, since the joy and interest of creating beautiful sounds keeps all thought of loneliness away.

Homes without music lack much of what makes life pleasurable; and, the more pleasurable, the better are a nation's homes. A nation of such homes, with its higher education in all branches of learning, including music, is always strong, peace-loving, rational—a veritable bulwark for the betterment of the world.

## Head Study

By WILL HERMAN

HANS VON BULOW once told how he had promised a friend to play his composition at a certain concert. He had been unable to practice the piece, and it was not until he was on the coach that he had a chance to examine it. It was a difficult piece but Hans Von Bulow gave it an intense mental study. He played it mentally, so that he knew where each movement was. That night he played it at the concert for the very first time—perfectly. This was his general method of study—first with the head, then with the fingers.

It is a method heartily endorsed by the greatest musicians. Think your piece over carefully. Know it mentally. Once it is mentally a part of you, the fingers will have much less difficulty.

Paderewski had a favorite method of saving hours of practice. He studied men-

tally. That is, he went over all programs for nights in advance, thinking out each phrase, each momentary pause, each accent. It had much to do with his great ability as a pianist.

Geraldine Farrar made an unsurpassed hit in "Madame Butterfly." As she related it herself, "I tried to imbue myself with their (Japanese) spirit. I bought up old prints, and pictures and costumes; I learned how they eat, and sleep, and walk, and talk, and think, and feel. I read books on the subject in French and in German, as well as in English."

The result was that she was so "Japanese" in her every move, her every accent and intonation, her very breathing that her characterization has never been approached. But once again, it was "head study" that played the important rôle in Geraldine Farrar's success.

## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Overture to the  
"Flying Dutchman"

POINT OF chronological order, he "Flying Dutchman" (*Der Fliegende Holländer*) followed "Rienzi" and preceded the composition of "Tannhäuser." Wagner had read Heine's legend of the unhappy mariner but it was while on a voyage from Riga to France that he conceived the idea of writing an opera on the subject. His ship encountered a heavy gale in the North Sea. As the ship was buffeted and battered by the mountainous waves, as the screeching winds roared about them, and boiling waves rolled over the deck, the sailors retold to the legend of the Flying Dutchman. The story took on a definite coloring and quality such as only the experience he had undergone could have given.

It occurred at a time when he was trying to secure a production of his "Rienzi" and had been reduced to the necessity of doing the meanest hack-work in a bare existence. While smarting from the disappointment of his unrealized ambitions, he was more than ever fascinated by the story of the luckless *Vanderdecken*, and the lot of friendless isolation seemed to fit his own condition.

As a result, he soon found, as so many great musicians have done, consolation in his art. The plan of the "Flying Dutchman" was soon worked out, and the score written (for Wagner wrote both words and music for all his operas). To his own words, "To compose the music I needed a piano, for, after nine months' interruption of all kinds of musical production, I had to work myself back into the musical atmosphere. I hired a piano, when it came I walked round and round it in an agony of anxiety; I feared that I was no longer a musician. I began with the *Sailors' Chorus* and the *Spinning Song*; everything went easily, easily, and I actually shouted for joy as though through my whole being that I was an artist. In seven weeks the opera was finished." The first production of the "Dutchman" was given at the Royal Opera in Berlin, January 2, 1843, where he had recently been appointed conductor.

## The Story

THE STORY concerns itself with a hapless mariner, who, after many attempts to round the Cape of Good Hope, had sworn that he would not desist from his voyage until he had to sail until eternity. To punish him for his blasphemy he was condemned to sail the ocean like a Wandering Jew, with only hope of salvation lying in his redemption, through the devotion unto death of a woman: and to find such a woman he was permitted to go ashore once in every seven years. The principal characters are *Vanderdecken*, the Dutchman; *Daland*, a Norwegian sea captain; *Senta*, his daughter; and *Eric*, a huntsman.

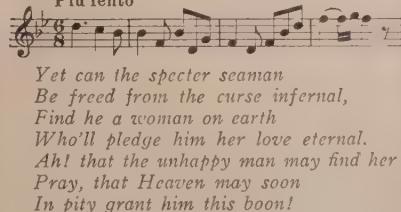
The first act shows a rocky sea coast in Norway with *Daland's* ship anchored near shore. The Flying Dutchman appears

(with bloodred sails and black masts), and drops its rusty anchor. The Dutchman has arrived for one of his periodical visits. He hails *Daland* and asks shelter in his home, which lies but a few miles distant, offering rich treasure from his ship. Upon learning that *Daland* has a daughter, he proposes marriage. The simple Norwegian is dazzled by the seeming wealth of his guest and freely consents, with the provision that his daughter be pleased with the stranger.

Act Two shows a large, high-ceilinged room in *Daland's* home. A group of maidens are busily spinning—singing the while—all but *Senta*, who is day dreaming with eyes fixed on a fanciful portrait of the Dutchman which hangs on the wall. The legend of the unhappy mariner has made a vivid impression upon the imagination of the young girl. The maidens ridicule her, saying that *Eric*, her sweetheart, will be jealous. *Senta* rouses and begins her ballad—describing the unhappy lot of the man condemned to sail forever unless redeemed by the love of a woman. Her ballad concludes with the theme of *Redemption*:

Ex. 1

Più lento



The maidens are alarmed and run out. *Daland* and the Dutchman now enter. *Senta* is transfixed with surprise as she compares the portrait with the living man. Since she has already lavished upon him the sympathy of her romantic heart, she readily falls in love with him and consents to marry him. *Daland* invites the Dutchman to a fête that evening celebrating the safe return of his (*Daland's*) ship.

Act Three shows the two ships at anchor in *Daland's* harbor. *Daland's* vessel is decked with gay lanterns; the village maidens appear with baskets of fruit for the sailors. *Daland's* crew comes upon deck and sings a rousing chorus.

The sea suddenly begins to rise about the Flying Dutchman and a weird and eerie glow lights up the ship. The strange crew appears and begins a sepulchral chant. The gay Norwegians cease their singing and cross themselves in terror and go below. With mocking laughter, the crew of the Dutchman also disappear and the ship is left in darkness.

*Senta* and *Eric* now appear upon the stage. He is distracted over the report of her engagement to the strange captain. He kneels and pleads with her to marry him instead. The Dutchman unexpectedly comes upon the scene. Believing *Senta* to be false, he cries, "All is lost; farewell."

The crews of both ships and the townsmen rush upon the scene. The Dutchman now reveals his identity, declares himself cursed forever, and rushes aboard his ship. The crimson sails fill, as if by magic, and the vessel puts out to sea, the crew chanting their weird refrain.

*Senta*, breaking away from her friends, rushes upon a high rock and, calling to the departing mariner, "I am faithful even unto death," leaps into the sea. The ship strikes a rocky reef and sinks beneath the water. Rising from the wreckage can be seen the forms of *Senta* and the Dutchman clasped in each other's arms—true devotion has triumphed and the curse has been banished.

## The Overture

THE OVERTURE is a miniature drama within itself, embodying, as it does, the principal motifs of the opera. It opens with a whirring tremolo in the violins and chromatic scale passages in the violoncellos and basses. Driven by an unrelenting gale, the phantom ship of the wandering Dutchman approaches the shore. Amid the fury of the tempest is heard the theme of the Curse:

Ex. 2

Allegro con brio M.M.  $\frac{2}{4}$  (tremolo continues)

First intoned by the horns and bassoons, as the storm increases in fury it is proclaimed by the trombones and tuba. The storm episode soon subsides as we hear the Curse motif softly played, first by the horns, then by the basses, against a diminishing roll of the timpani. Finally some soft single strokes on the timpani bring us to a silent pause.

This is followed by the theme of *Redemption*—an extract from *Senta's* lovely ballad. The melody of the first phrase is set forth by the English horn, the second by the oboe.

Ex. 3

Andante

Eng. Horn.



Ex. 4 Oboe



A few bars later we arrive at an *Animato un poco*—at which point we revert to two beats to a bar, but at a tempo much slower than at the opening.

Ex. 5

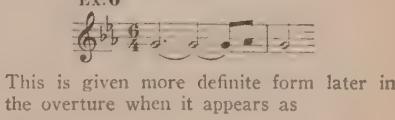
Animato un poco

E. hn. Hn. &amp; Clar.



This motif is reminiscent of the *Spinning Song*, sung by the group of maidens at the spinning wheels.

Ex. 6



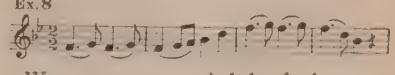
This is given more definite form later in the overture when it appears as

Ex. 7



The song is in the following form:

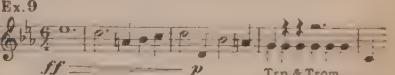
Ex. 8



We are soon reminded of the curse placed upon the Dutchman by warnings softly presented first by the horn, then by the bassoon. An *accelerando* (and a *crescendo* roll on the timpani) serves to re-introduce the storm music. During lulls in the storm we now hear repeatedly the melancholy plaint of the Dutchman—taken from his soliloquy in the first act—

My grave—I find it not!

Ex. 9



After a change to two-two we have extracts from the *Sailors' Chorus*—which is sung by the crew aboard *Daland's* ship.

Ex. 10



The storm continues unabated during (Continued on page 241)

# THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

## FOR TEACHERS AND STUDENTS

### A Monthly Etude Feature of Great Importance

#### By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

#### A THOUGHT FOR NOW

"The flowers that bloom in the Spring" may have inspired Gilbert and Sullivan to gay, "tra-la's"—but they are none the less harbingers of restlessness for many teachers of elementary piano pupils! The season is upon us which lures interest from the most absorbing indoor pastimes and studies. Spring fever casts its shadow across the sunlit days to slow down even earnest young music students. It is therefore incumbent upon the teacher to open an entirely fresh bag of tricks as it were to combat this natural tendency. The best and most legitimate "trick" of all is for the teacher to re-furbish her teaching repertoire. If she is wise she carries her class triumphantly through the languid period by means of well planned Spring recitals and by introducing new material for study during the summer months. Properly used THE ETUDE will prove an invaluable aid to the teacher in search of fresh and interesting material for her purposes. Not only current but back issues are rife with suggestions because innumerable little tunes with melodic beauty and genuine pianistic qualities have been incorporated within this magazine in the last six months. These have been carefully captioned with imaginative titles that appeal to children. No teacher should fall into a rut in the matter of materials. It is a common and understandable fault but one which invariably reacts unfavorably upon teacher and pupils as well.

#### THE MERRY CLOWN

By LILY STRICKLAND

Here's a little piece blithe as the Spirit of Spring itself, which third graders will really like to learn. To be successful it must have playful and prankish treatment. This effect is to be obtained readily simply by following the markings which are quite clear. The little groups of grace notes are to be "ripped off" lightly and cleanly and the left hand must achieve proper distinction between slurred pairs and staccatos. The tempo of the opening theme is, of course, animated. After the *ritard* in measure ten this tempo is resumed in the second theme (dominant key of C major) played *forte*. Call attention to the passing of the melody from one hand to the other in this section. The right hand carries it in measures eleven and twelve after which it is answered by the left hand for the following two measures. Alternation is maintained in the next four measures. From this point, measures nineteen to twenty-six, observe carefully the accents on the second beat of each measure especially in the left hand. There is a reentrance of the first theme at measure thirty-five played rather more *forte*, and the composition closes with a short four-measure Coda.

#### KOL NIDREI

Arr. WILLIAM M. FELTON

Mr. Felton has made for ETUDE students a simple but very interesting arrangement of the traditional and mournful Hebrew hymn of repentance, Kol Nidrei. This music, sung in the reformed synagogues to open the service on the Day of Atonement has deep religious significance. It is so ancient in origin that its source is lost in antiquity. Nearly all musicians are familiar with the exquisite treatment given the

plaintive melody by Max Bruch. As a violoncello solo it has stirred the emotions of thousands.

Play this music in the manner of a lament. The melody is deeply sonorous at all times. Special attention should be given to the notes marked with the *sostenuto* sign. The tempo is deliberate and the sixteenth notes should be played without the suggestion of haste. It is highly important to phrase the melody exactly as marked. Phrasing, in piano playing, is frequently compared to the well thought out breathing of the singer. In this music the phrasing should be so pronounced as to suggest sobbing. The player should be sensitive to the fact that Kol Nidrei is perhaps the most poignant cry of supplication in the entire literature of music. Forget therefore for the nonce the limitations of the instrument and strive to make it sing with the sonority of a stringed instrument or better still, of the human voice itself.

#### MARCH OF THE STATE ELEPHANTS

By MONTAGUE EWING

A piece redolent of the Orient is this march of Mr. Ewing's. The very title is intriguing with its suggestion of the pageantry of ceremonious Easter potentates. The opening measures plainly summon to mind the ponderous strides of the huge elephants in procession. As indicated in the text these opening chords should be played in a dragging manner; they should none the less be detached and have rather marked accent. The introductory measures must be handled carefully as they set the pace for the entire composition. Beginning with the third measure the left hand lightens somewhat to make way for the right hand melody which is heard well marked throughout. At measure twenty-three the key changes to C major. This section is to be played *forte pesante* with much resonance in the upper notes of the right hand. Following this section the first theme is heard again, and leads into the Coda which should be played in strict time to the end, the final chords being deliberately made as ponderous as possible.

#### BOZZETO

By MARY HILDEBURN PARSONS

Mary Parsons' little musical sketch should be played at lively tempo lightly and delicately—over the tops of the keys for the most part.

The short two measure introduction sets the pace beginning *mezzo forte* and applying a *diminuendo* to approach the *mezzo piano* entrance of the right hand figure in the third measure. Observe carefully the three note slurs which are to be tossed off sharply followed by two staccato eighthths. This rhythmical pattern prevails generally throughout the first section. The dynamics range from *mezzo piano* to *forte* which is reached at measure seventeen after which the tone diminishes till the last chord of the section is reached at measure twenty-two which is played *sforzando*.

The second theme is somewhat slower in tempo—*meno mosso*—and is in the key of the relative minor. Here the melody lies in the bass, although played by the right hand. This entire section abounds in sudden accents which should be rather well marked. As in the first theme stac-

cato and legatos should contrast sharply. The first theme makes a reentrance at measure 43. The original tempo resumes and gathers animation at measure 49. The pace accelerates still more at measure 63 after which the tempo returns to normal for the final two measures played brilliant-à la Coda.

#### AN APRIL SHOWER

By CEDRIC W. LEMONT

Mr. Lemont with his usual cleverness has given us in this little piece a very descriptive bit of writing. It should prove a good étude as well as a recital piece. The right hand plays an even tremolo while emphasizing a melody line in the upper voice. There are left hand arpeggios as well as broken chords in contrary motion between the hands. The piece opens with the slow patter of raindrops which fall faster as the introduction nears the opening theme. Observe that the "raindrops" are played *non legato* and *pianissimo*. In the right hand give a little less emphasis to the thumb side and more to the upper side of the hand in order to bring out the melodic line which though not marked is understood. Swells and *diminuendos* should be applied as marked to lend the effect of occasional gusts of wind which drive the rain down with sudden force. A good interpretation of this music will depend upon lightness, speed and clarity. In the final measures the tone dies away without *ritard* when the rain ceases with all the abruptness of the typical April shower.

#### EXCERPT FROM SONATA, Op. 7

By EDWARD GRIEG

Grieg's music has always about it the perennial freshness of Spring, and this excerpt from the piano "Sonata in E minor" is particularly apropos to the present season. Although an early opus this ranks with Grieg's finest piano compositions and reflects in the most interesting way the evolution which was taking place in his manner of composing at the time. A student of the German School of composition, his first works were tinged with the true Germanic style. Quite early, however, Grieg began to cultivate an individual style of writing which he developed finally into an idiom peculiarly his own. This composition is full of little signs which show the trend of thought developing in his highly original mind.

The opening octaves of the excerpt are to be played vigorously and the answer which counters in the left hand beginning one measure later and running along in a species of imitation requires the same decided treatment. At measure 5 give proper significance to the left hand eighthths—the first two played staccato and the last two slurred together with the accent on the first of the slurred pair. The right hand applies a heavy accent on the third eighth of this measure. In measures twenty-one and twenty-two a terrific *crescendo* is in evidence over a very short space growing from *piano* to *fortissimo*. The dynamics build until the climax is reached at measure twenty-nine, immediately followed by a *diminuendo* and *ritard* leading to the new section at measure thirty-four. This section presents the second theme heard in the key of the tonic. Observe that the melody lies in the inner voice of the right hand.

Practice and preparation are necessary to play this music well. The Coda which follows is a very brilliant one beginning piano and building to thunderous *fortissimos* as the finale approaches. At measure sixty-eight the opening motif again appears in the left hand and should be made to approximate the sound of the full trombone section of an orchestra. The remaining measures of the Coda are to be played as brilliantly as possible. The following treatment is recommended as effective for measures 83, 84 and 85.

Written



may be played



#### PRELUDI

By F. CHOPIN, Op. 28, No. 22

Some one has aptly called Chopin's "Preludes" "Masterpieces in Miniature." This one thunders from the first note to the last and seems to breathe something of the same bold defiance as the *Revolutionary Etude*. It demands good left hand octaves and absolute freedom of arm sweep. Combined forearm and wrist attack will prove best for most pupils. Accents are to be heavily marked and it should be remembered that without sharply defined rhythm this *Prelude* loses its fire and becomes just another octave exercise. In the first section apply the pedal on the first beat and release it on the fourth. The second section surges with increased dynamic power and modulates back to G minor where the opening strains reenter and reach a dramatic climax in the third measure from the end. There follows a most soul satisfying coda, simply two dominant chords followed by the tonic all played *fortissimo* and with great resonance. Short in length though it is this *Prelude* is really a "big" composition of the master and is worth whatever hours of preparation and practice it may require.

#### LITTLE PRELUDE, No. 11

By J. S. BACH

Utterly different from the Chopin *Prelude* just reviewed is the little Bach *Prelude* which follows. The first was representative of the great Romantic school while this is from the pen of a great master of the Classic school. Where the Chopin *Prelude* stirs the emotions this Bach *Prelude* appeals to the intellect.

In playing this *Prelude* examine the motif which opens the first measure in the right hand. We find it repeated in the left hand in measure two, in the right hand in measure three and again in the left in the last half of measure four. Since this motif is subject matter it should be heard

(Continued on page 248)

# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Rules for Correct Position

I am playing fifth grade music, and am just starting to teach piano. I am using "Beginner's Book," by Presser, which seems very easy for my pupils to understand. Thus far I have three pupils, though I have been teaching only a short time. Can you help me toward the right way?

I have given my pupils a few rules to learn in regard to correct position of body, hand and fingers. These are:

1. Sit up straight.
2. Sit opposite the middle of the keyboard.
3. Knees at edge of piano.
4. Forearm in straight or horizontal line.
5. Hands do not move, only fingers from knuckles.
6. Do not raise or lower wrist.
7. Curve fingers.
8. Play on cushion of fingers.

Of course I am teaching them all the fundamentals of music. Have I omitted anything a beginner should know about the position of body, hand and fingers?—Mrs. N. R. A.

I think you are wise to give your pupils definite rules; and I suggest further you have these rules typewritten, and glued to the piano rack, where they be at all times visible to the pupils.

While I thoroughly approve of your as a whole, I should be inclined to make some of them a little more elastic, follows:

Forearm and hand generally in right or horizontal line.

Wrists loose, so that hand may rotate right or left, as occasion demands.

Wrist thrown up or down when special emphasis demands.

The movements specified under (5) and (6) may be quite obvious when the pupil is practicing slowly; but they should be increased in extent, and finally to a minimum as the tempo is quickened. Also, more care in throwing the hands from the keys is necessary with a *forte* than with a *soave* tone.

## A Restless Small Boy "Smart-Alec" High School Boys

1. I supervise practice for a boy of seven who attends the regular school period and who has to do a little study at home. How much practice a day would you advise? He is very restless; and it is very difficult to get him to focus attention for an instant. How shall I handle him? What devices may help to interest him? What time of day would be best for his practice?

2. I must really do something out of the ordinary with some "smart-Alec" high school boys. I am more interested in them than in any others, yet they are the biggest problem. One mother says: "He can practice if he wants to, and if he doesn't want to, he won't make him." How can I keep them interested and make them practice?—V.

For such a small boy, probably a half three-quarter period a day is all that can safely require; and this time may be divided into periods of ten or fifteen minutes each, for different parts of his lesson.

By all means, put his practice, or greater part of it, in the morning, before his mind is distracted by other pursuits. To this and to the preceding question, answer, study out carefully what the boys are especially interested in, and focus

your instruction about these topics. For boys, there are games of football, baseball, hocky, skating, and the like, each in its season. Even five-finger exercises may be labelled with the name of one of these attractive pursuits—with the result that Johnny will practice with much more zest, and will regard it as a matter of "fun," rather than of irksome work.

For boys who have taken lessons for a year or more, I suggest your giving them the book, "First and Second Grade Pieces for Boys." This may be procured through the publishers of THE ETUDE. There is a similar book that is especially adapted to the girls.

## A System of Points

Reading your "Teachers' Round Table" has inspired me in more than one problem. Hence I am writing you, because I find that my particular system has brought my pupils who desire merit for their work, and hence have worked diligently. The new feature that I have recently added to my plan is that of "voluntary playing." So many times pupils who know pieces from memory will refuse to play, either from lack of confidence or the lack of a desire. Therefore I am hoping, by giving the most credit for this very important item, that none of my students will be backward.

Enclosed you will find a letter which I am sending to every parent in my piano class. Please criticize it, and if you find it helpful, as I have done, pass it on to others.

The "Round Robin" letter runs as follows:

### Dear Parent:

Due to the fact that many pupils fail to derive as great an interest from music as I would like, I have devised a plan which will create an incentive to study. Therefore I am writing each parent; and with the parents' co-operation, I am sure that splendid results will be enjoyed. My plan is a point system, thus:

Every exercise finished receives 1 point.

Every exercise reviewed receives 1 point.

Every piece finished receives 2 points.

Every piece reviewed receives 1 point.

Every piece memorized receives 3 points.

Notation of hours practiced receives 2 points.

Voluntary playing for guests, and so forth, 5 points.

Each month these points are added together, and the pupil having the most points receives a prize, generally a music book, sheet music or some other such item. In addition, the pupil who has the least mistakes during the month receives one lesson absolutely free.

Then in the spring, when my recital is given, the pupil having the greatest number of points will receive a music ring; the one completing the most work with notes, one year's subscription to THE ETUDE; and a "Peter Pan Picture Suite" for the piano will be given to the pupil who completes the most memory work. There will also be given at that time prizes for perfect attendance, for the best radio scrap book, the best music scrap book; also a prize for appearing the greatest number of times as a guest entertainer.

Hoping that this will meet with your approval, and anticipating suggestions from you, I remain

Musically yours,

BLANCHE OLSEN.

The broadminded attitude which Miss Olsen takes toward her work is evidenced in her willingness to share her thoughtful

ideas with her fellow-teachers. As a further mark of her musical enthusiasm and ability, it may be mentioned that she was the Atwater Kent winner for Wisconsin in 1929-30. That her work is bearing its due fruit is shown in her roster of over forty piano and voice students, and her presentation with them of an entire operetta.

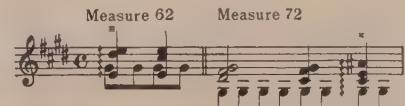
May I also draw attention to the emphasis which she is placing on "voluntary piano playing"—a factor which cultivates a real love of musical expression on the part of the pupils! To destroy the idea that music lessons are a disagreeable form of drudgery, and to replace this notion by the joy of musical accomplishment, should be the keen aim of every teacher.

I should be glad to hear from any other Round Table members who are employing similar devices to keep tabs on the work of their pupils. Miss Olsen asks also for criticisms of her methods.

## Arpeggiating Certain Chords

In measures 62 and 72 of Chopin's *Prelude in D-flat*, is it better to roll the chords E, G-sharp, D-sharp, E and G-sharp, C-sharp, E, A-sharp, than to leave out the lower note of each chord? I refer, of course, to pupils who have hands unequal to the chord as a whole.—A. F. E.

The chords which you mention (found in measures 62 and 72 of the *Prelude*) are much better played slightly arpeggiated, thus:



The reason for this is that the effect of the *Prelude* depends largely on the richness and fullness of the supporting chords, which is rather enhanced than impaired by such a rendition. In fact, I should not hesitate to roll any of the surrounding chords which are too "stretchy" for easy playing.

## Preparing for Public Performance

I have a young, precocious, yet poorly instructed girl who wants to play in public, pieces which she has not mastered; and her mother also wants her to do this. In this delicate situation, how can I persuade them to wait until she is really ready to play a piece?—J. V.

Show the pupil and her mother that before a piece is played in public it not only should be rendered perfectly as far as notes, technic and expression are concerned, but it also should be thoroughly memorized. Take her occasionally, if possible, to concerts or piano recitals, where she may hear artists play, and can realize that they must be letter perfect before they venture to appear before an audience.

With this preparation, have her learn her music piecemeal, a short phrase at a time; and have her memorize each of these phrases by itself, finally putting them together, at first in pairs and afterwards in whole sections. Such a procedure ought to convince her that artistic musical performance is no haphazard affair, but that it is the result of infinite thought and care. Tell her, what is true, that a fine player thinks nothing of repeating a passage fifty or a hundred times, in order to satisfy his own desire for perfection.

## Preparing for a Conservatory

Please tell me what studies to give to a bright pupil who has just finished Williams' "First Year at the Piano."

I am hoping to enter this pupil in the Toronto Conservatory Elementary Examinations. Do you think it wise to start working on the prescribed pieces and studies at once? I fear that she would tire of them and grow stale long before examination time.

—M. F. McC.

A good book for you to give your pupil now is "Second Year Study Book for the Pianoforte," by Arnaldo Sartorio. The studies in this book are in the form of pleasing little pieces, with titles such as *Always Jolly* and *By the Forest Brook*.

I advise you to put your pupil on the regular work for her grade, occasionally, however, giving her one of the pieces or other materials that are prescribed in the Conservatory course.

## A Large Student with a Small Piano

I have a girl student of about nineteen, who has studied piano previous to coming to me. She has finished the "Beginner's Book" of the "School for the Pianoforte" and also the "Student's Book"; but when I tried her, I found that she had not successfully accomplished the work in these two books. Do you think it advisable to start her on the "Beginner's Book"; or would you recommend some other book?

Then, she has a small upright piano on which to practice; she cannot attain the proper position at the keyboard, because she is too large. Would you please tell me the purpose for which these small pianos were built?

—T. C. F.

I am afraid that the "Beginner's Book" may discourage her too much, on account of its simple material. You might give her instead "Keyboard Adventures, Ten Study Pieces," by A. Louis Scarmolin, which, while really quite easy, has a more pretentious appearance. This book may be followed by "Twelve Piano Etudes for Young Students," a melodious set by Mathilde Bilbo, each study with a suggestive title, such as *The Cricket and the Butterfly* and *An Old-time Dance*.

Small pianos are built usually for use where there is not room for an instrument of the conventional size. If the keyboard is of the regular length and height, there ought to be no difficulty in your pupil's adapting herself to it, even if she seems somewhat out of proportion to its general dimensions. But be sure that the piano stool is adjusted to the proper height, so that her forearms are about on a level with the keys.



LISZT AND WAGNER DISCUSSING A NEW SCORE

## Composers, and How They Create

By GUSTAV KLEMM

COMPOSERS GO about their creating in strange ways. Creating depends, of course, on the successful stirring of that vital element, inspiration; and here we find ourselves on the trail of most elusive, capricious and exasperating will-o'-the-wisp. No two composers, in all probability, woo their muse in exactly the same manner. Some do all their writing at their patient piano, while others prefer to scribble away unaided by this instrument. But the vast majority of composers bring their works into being through a happy combination of both methods.

We are all familiar with the pretty picture presented by our more imaginative novelists and pseudo-biographers who reveal their subject with thick, wavy hair tumbling over his collar, seated at his writing desk, miles from a piano, and dashing off page after page of his great symphony in full score—pages that, note-perfect and correct in every detail, later go direct to the engraver to be passed on to an eagerly waiting world. It is to be regretted that composition is not so easy as this. The young composer, who embarks on his career through the deceptive attractiveness of such a pleasing picture, will soon learn that he has been taken in.

This same fanciful creator usually writes only when he is seized with an inspiration. These attacks are separated, sometimes by weeks, often by months; but our long haired genius calmly nibbles his pencil and patiently waits. Once again the young composer is advised of the fallacy of this method. Creation, as he will soon learn, is one-tenth inspiration and nine-tenths perspiration.

The fickle lady, like most of her flesh and blood sisters, likes constant attention and withers in neglect.

### The Travails of Art

Nearly all of our great masters went at their composing as a business man goes about his work. This may be a bit disillusioning to the incorrigible romanticist; but it is a cool, clear fact that rises to confront us out of the pages of the more honest biographies and from the reminiscences of the close friends of composers.

Let us peep into the workshops of some of our foremost creative musicians and see what we can find out about their methods.

With our own Edward MacDowell composing was a job, just like any other job, and one that must be kept at regularly. He had little use for the composer who prefers to sit around and wait for inspiration. Most of MacDowell's writing was done in a small log cabin, built by his wife as a surprise to him, and just a comfortable walk through a pine forest, near their summer home, "Hillcrest," at Peterboro, New Hampshire. Here he would go every morning to start work where he had left off the day before. Some of his most famous compositions were written here, among them the "Norse" and "Keltic" sonatas and, in lighter vein, the "New England Idyls" and "Fireside Tales." A piano was a prominent feature of the cabin's new furnishings; but he would resort to it only after he had sketched out his compositions on paper. This much accomplished, however, MacDowell, who was a brilliant

pianist, would then proceed to play the composition over and over, making changes all the while. In the case of a composition for piano, the manuscript would thus benefit from his pianistic knowledge.

MacDowell would receive many of his ideas for compositions while improvising, a favorite method among composers gifted with sufficient technic on the instrument. Such improvising might be entirely spontaneous, or it might be provoked by the golden glories of a fading sunset, or by the thrill of a bird's song at dawn. Other composers who wooed their muse by means of improvisation were Beethoven and Tschaikowsky, to mention only two.

### We Turn a Leaf

CONTRASTED to these men, we have Berlioz, that glamorous character, who scorned the use of the piano. His feelings on this matter are best expressed in his own words. "My father would never let me learn the piano—if he had, no doubt I should have joined the noble army of piano thumpers, just like forty thousand others . . . Sometimes I regret my ignorance; yet, when I think of the ghastly heap of platitudes for which that unfortunate piano is made the daily excuse—insipid, shameless productions, that would be impossible if their perpetrators had to rely, as they ought, on pencil and paper alone—then I thank the Fates for having forced me to compose silently and freely by saving me from the tyranny of finger work—that grave of original thought."

On the other hand, both Haydn and Meyerbeer composed almost exclusively at

the piano and have left no record of its tyranny. What is more, their output, certainly Haydn's, greatly exceeded that of Berlioz, and most of it bids fair to outlive the fiery Frenchman's.

### Titan Among Titans

TO REVERT to Beethoven at greater length, he bears a faint resemblance to the fictional creator mentioned near the opening of this article. Like Brahms, he loved nature and spent his free hours walking through the woods and drinking in the beauties of the countryside. He would usually walk alone, his faithful notebook his only companion. As ideas would come to him (and they often came in thick profusion), he would jot them down. Later these ideas would be worked over, turned this way and that and subjected to a sorts of mutations. The development of one of these ideas—from its rough, half-conception to its finished state—is a valuable lesson for the budding student.

Beethoven was a strange, abrupt creature, who, seized with a musical idea, dropped whatever he was doing and went to work on it. The fact that he might have a razor poised ready to start shaving, or that he might be posing for his portrait, made nothing to the mighty Ludwig.

One hot afternoon of the summer of 1812 Beethoven became lost in an idea, while dressing to meet some friends. Oblivious of all social engagements, and the fact that his attire fell far short of adequate, he started working and, paper failing, began scribbling his thoughts on the plain

(Continued on page 241)

## THE MERRY CLOWN

LILY STRICKLAND

Animato M.M. = 92

Sheet music for "The Merry Clown" by Lily Strickland, featuring two staves of musical notation. The music is in 2/4 time and includes various dynamics and markings such as *f*, *rit.*, *mf a tempo*, *cresc.*, *5*, *rit.*, *f*, *10*, *a tempo marcato*, *f*, *15*, *f*, *20*, *25*, *marcato*, *30*, *poco rit.*, *35 mf a tempo*, *cresc.*, *rit.*, *a tempo*, *40 f*, and *rit.* The music is composed for two staves, likely for a piano or similar instrument.

Arr. by William M. Felton

## KOL NIDREI

HEBREW MELODY

Lento religioso M. M.  $\text{♩} = 54$

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Grade 3.

## MARCH OF THE STATE ELEPHANTS

MONTAGUE EWING

Solemn march time M. M.  $\text{♩} = 84$

*f* In a dragging manner

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2 5 10 1 3 5 1 3 1 2 4 15 5 1 4 20 1 4 5 Last time to Coda ♀

*f pesante* 25 30 5 35 40 45

*in strict time. f* *ff* *fff* *ffz*

## BOZZETTO

(A SKETCH)

MARY HILDEBURN PARSON

A *Boszetto* is a little bud and this charming piece should be played with the delicacy and lightness of, let us say, a moss-rose just opening in early spring. Grade 3.

**Giocoso M.M.  $\text{♩} = 116$**

*mf*

*col. 2d.*

*5 2 1 5 2*

*5 3 1*

*10*

*5*

*3 2*

*15*

*5 2 1 2 4*

*f*

*mp*

*20*

*sff*

**Meno mosso**

*f*

*25*

*mf*

*cresc.*

*30*

*f*

*35 rit. e cresc.*

*sf*

*40*

*2d.*

Tempo I.  
rubato

*a tempo*

45

*poco animato*

50

*f* 55 *mp* *mf*

60 *sf* *p* *accel.* *sf* *mp a tempo* *sf*

## AN APRIL SHOWER

CEDRIC W. LEMONT, Op. 8, No. 1

*Von legato* means that the notes are to be separated but that they are not so short as *staccato*. Keep the patter of the rain like a murmur and if possible memorize the left hand so that it may be played more expressively. Grade 3.

Allegro M.M.  $\text{♩} = 116$ 

Vivace

8 *pp non legato leggiero* gradually faster 4 5

10

15



## MASTER WORKS

## EXCERPT FROM SONATA

Grieg wrote in all less than one hundred works. Opus 7 is one of the finest piano sonatas ever written. It comes from his earlier period when he was contesting the ultra conservatism of his masters at Leipzig and endeavoring to reveal to the world the idioms of his native Norway.

rade 7. Allegro moderato M. M.  $\text{♩} = 120$

E. GRIEG, Op. 7

ff

più f

10

sostenuto

20

p

ff

mf

25

cresc.

ff

dim.

30

poco ritard.

a tempo

35

40

45

poco ritard.

Allegro molto M.M.  $\text{♩} = 132$ 

l. h.  $p$  50

55

60

ff

65

ff

con fuoco

70

sf

sf

p

75

80

molto

cresc.

ff

ff

ff

ff

## PRELUDE

requires a very free and fluent left hand. The bold Slavic *bravura* must be uninterrupted. We advise that the left hand be memorized first and right hand inserted later and then worked and worked until it becomes an integral part of the whole Grade 5.

Molto agitato M.M.  $\text{♩} = 132$

F. CHOPIN, Op. 28, No. 22

Sheet music for a piano prelude by Frédéric Chopin, Op. 28, No. 22. The music is in 6/8 time, Molto agitato, M.M.  $\text{♩} = 132$ . The score consists of four staves of piano music with various dynamics and performance instructions like 'cresc.' and 'ff'.

## LITTLE PRELUDE, No. 11

J. S. BACH

Sheet music for a piano prelude by J.S. Bach, Little Prelude No. 11. The music is in 4/4 time, Andante espressivo, M.M.  $\text{♩} = 63$ . The score consists of four staves of piano music with various dynamics and performance instructions like 'dim.', 'cresc.', 'mf', 'rit.', and 'p'.

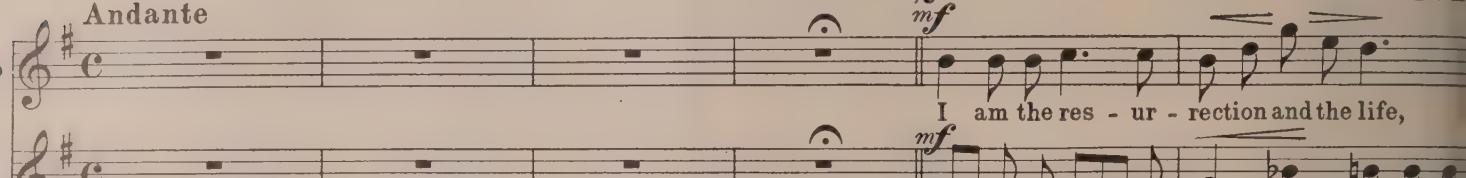
## I AM THE RESURRECTION AND THE LIFE

Sacred Duet for Eastertide

R. M. STUL

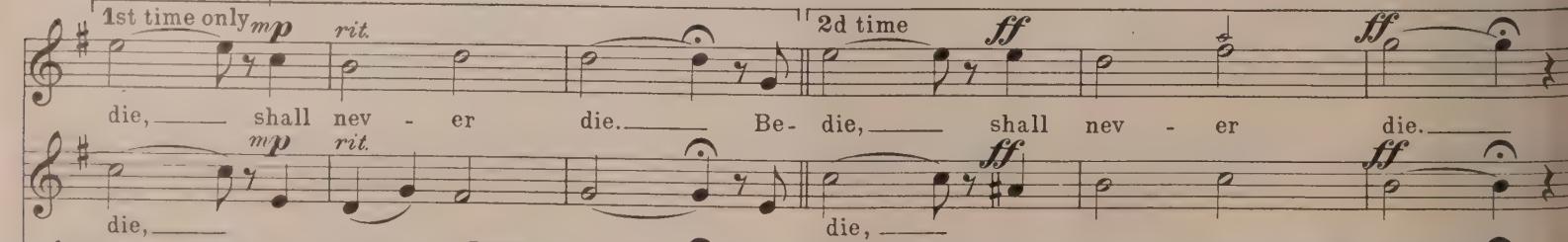
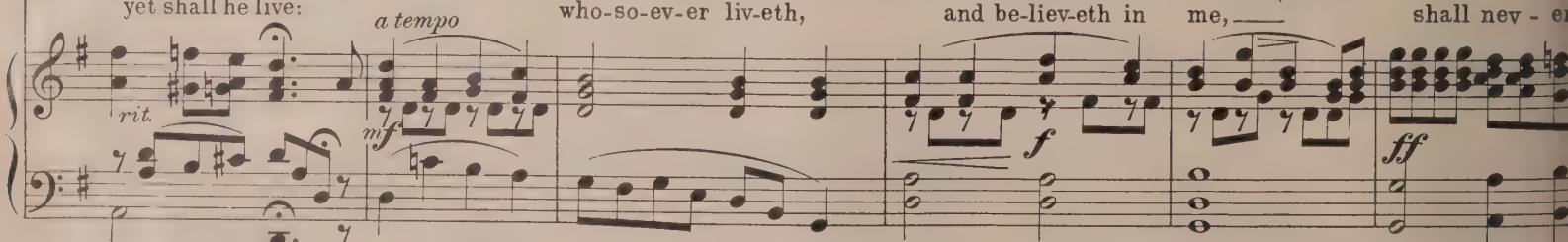
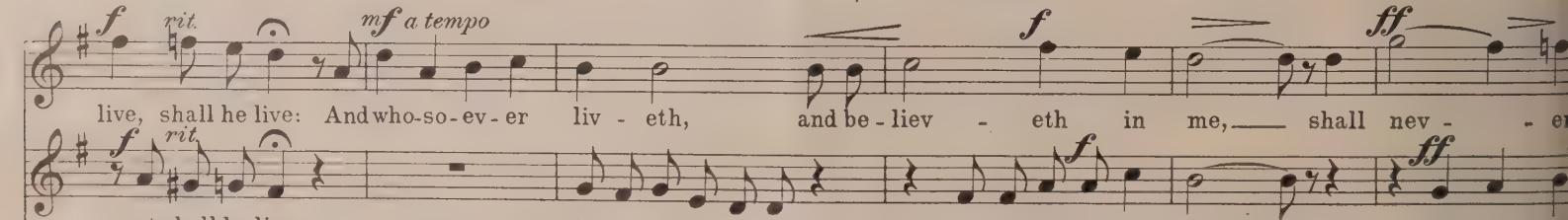
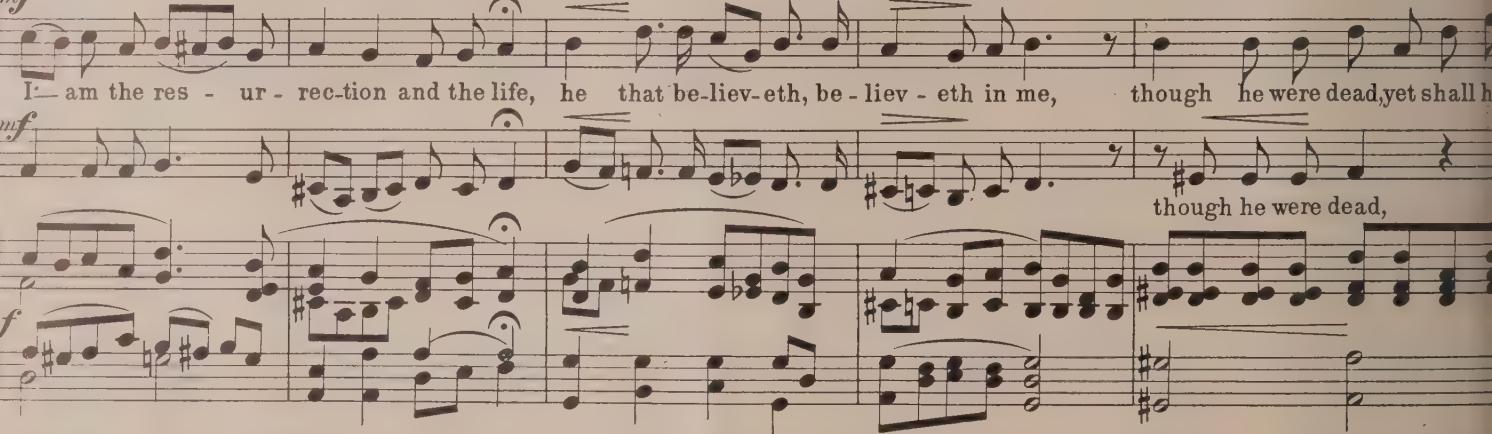
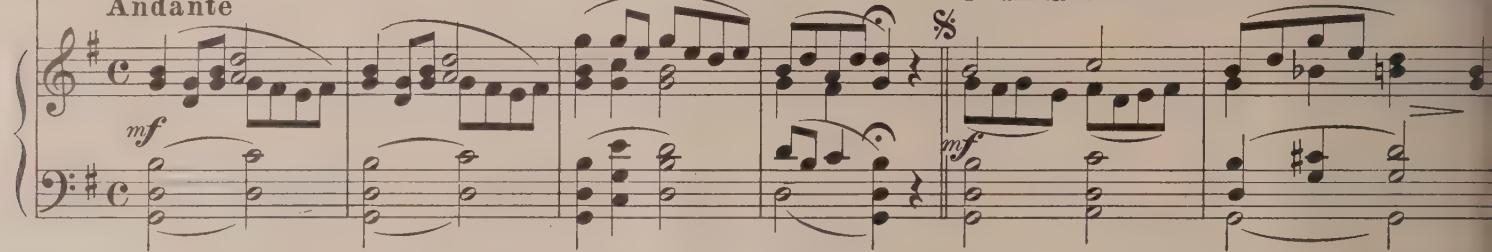
Andante

Soprano



Alto

Andante



*f* *accel.*

hold, I show you a mys-ter-y, Be - hold, I show you a mys-ter-y, We shall not all sleep,— but we

*f* *accel.*

all shall be chang - ed. Then shall be brought to pass — the say-ing that is writ-ten, death is

*più mosso*

Then shall be brought to pass

*più mosso*

wallowed up in vic - to - ry, in — vic - to - ry. Then shall be brought to pass — the

Death is swallowed up in vic - to - ry, in — vic - to - ry. Then shall be brought to pass

*ff*

say-ing that is writ-ten; Death is swallowed up in vic - to - ry, death is swallowed up in vic - to - ry.

*ff*

Death is swallowed up in vic - to - ry, death is swallowed up in vic - to - ry.

*ff*

## COME AWAY

CHAUNCEY R. PIETY

Con moto

FREDERICK W. VANDERP

1. Come a - way to  
2. Come a - way to

sun - rise, The day - dawn of June, Come a - way where the red - birds m  
sun -rise, Thē day - dawn of youth, Come a - way to the flow - ers

whis - tle their tune. Come a - way where the flow - ers are love - ly and new, Come  
love - and of truth. Come a - way to the mu - sic young voic - es pur - sue, Come

way, come a - way, All the glo - ries of morn - ing are wait - ing for you.  
way, come a - way, All the glo - ries of morn - ing are

D. S. 1<sup>2</sup> wait - ing, wait - ing for you.

rit. // colla voce ff // accelerando al fine

# MOON MAGIC

Andante espressivo M.M. ♩ = 80

H. P. HOPKINS

Prepare: {
 Sw. Full to 16' Reeds  
 Gt. Full (without 16')  
 Ch. Full  
 Solo Tuba 8'  
 Ped. 16' 8' *ff*  
 Sw. & Ch. to Gt. Sw. to Ch.  
 Sw. Gt. & Ch. to Ped.

## FESTAL PROCESSION

GORDON BALCH NEVIN

Allegro con energia e brillante

Manuals {

*f* Gt.

Pedal {

*mf*

*f*

*mf*

*f*

*f*

*cresc. poco a poco*

*ff*

to Coda ♀

Meno mosso

Sw. *mf*

*mf*

reduce Sw. & Ch. add tremolos  
Gt. to Ped. off  
Ch. to Ped. off

Use small notes with four-manual organ

Arr. by William Hodson

MINUET IN E<sub>b</sub>  
SECONDO

L. BOCCHERIN

Moderato assai M.M.  $\text{♩} = 116$ 

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MERRY SHIPMATES  
SECONDO

PAUL VALDEMAR

Boldly M.M.  $\text{♩} = 116$ 

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MINUET IN E<sub>b</sub>  
PRIMO

APRIL 1935

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L. BOCCHERINI

8  
*mp* *cresc.* *dim.* *mp* *cresc.*  
*f* *mp* *dim.* *Fine* *p*  
*f* *poco rit.* *mf* *cresc.*  
*dim.* *mf* *mp* *f* *poco rit.* *D.C.*  
*dim.* *mf* *mp* *f* *poco rit.* *D.C.*

MERRY SHIPMATES  
PRIMOBoldly M.M.  $\text{♩} = 116$ 

PAUL VALDEMAR

*f* *mp*  
*mf* *f* *p* *rall.*  
*f* *rall.* *ff*

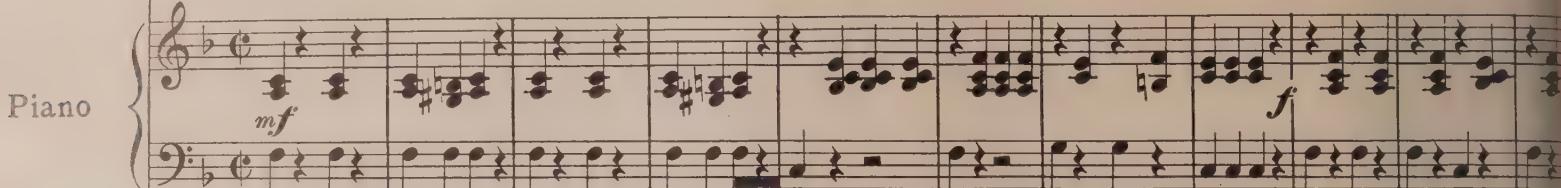
THE WHISTLING YANKEE  
OVERTURE

WALTER ROLFE

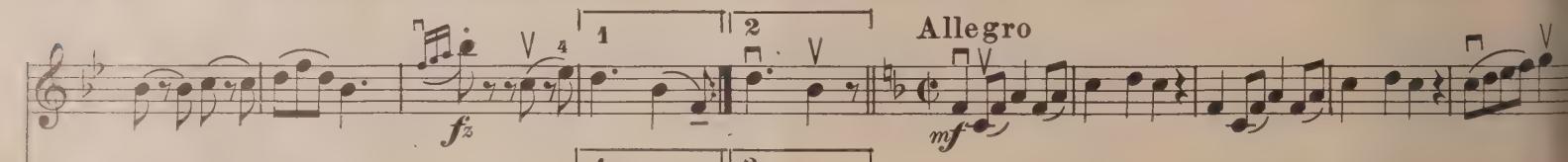
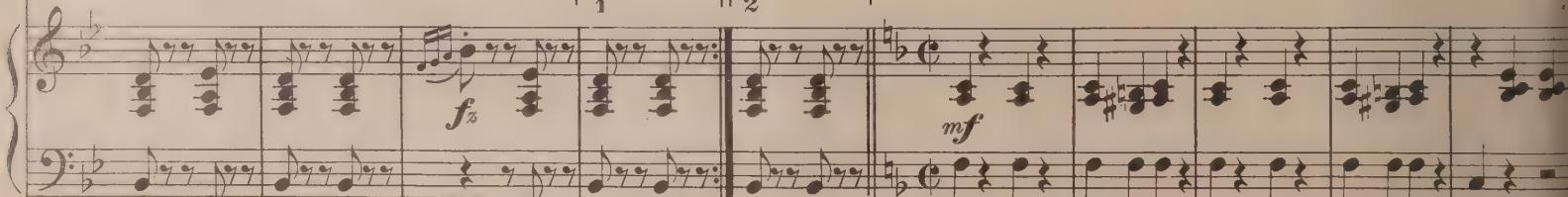
Orchestrated by Rob Roy Pe

YANKEE DOODLE

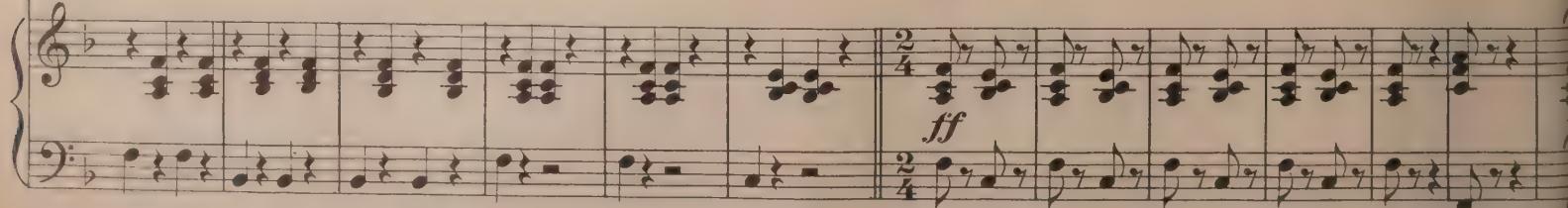
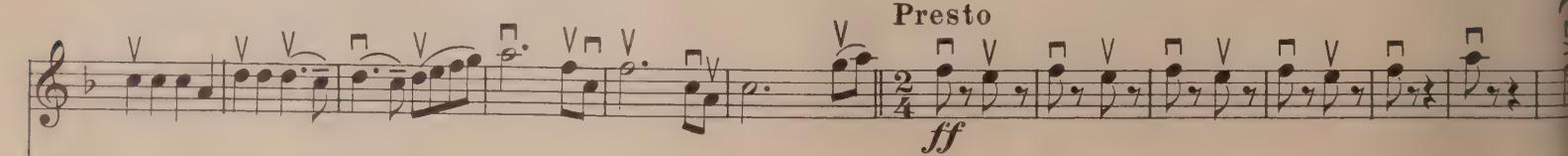
Allegro

POP GOES THE WEASEL  
Moderato

Allegro

DIXIE  
Maestoso

Presto



THE WHISTLING YANKEE  
OVERTURE

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WALTER ROLFE

YANKEE DOODLE

POP GOES THE WEASEL  
Moderato

DIXIE  
Maestoso

rall. *f* Presto

ALTO SAXOPHONE

## THE WHISTLING YANKEE

WALTER ROLFE

Allegro

OVERTURE

YANKEE DOODLE

POP GOES THE WEASEL  
Moderato

DIXIE  
Maestoso

rall. *f* Presto

OMBONE ♫ or CELLO

## THE WHISTLING YANKEE.

WALTER ROLFE

Allegro

OVERTURE

YANKEE DOODLE

POP GOES THE WEASEL  
Moderato

DIXIE  
Maestoso

rall. *f* Presto

*ff*

## LIVELY STEPPER

Grade 1½.

Allegro con spirito M.M.  $\text{♩} = 132$ 

BERNIECE ROSE COPELAND

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## WITCHES' PRANKS

Grade 2. Allegretto M.M.  $\text{♩} = 112$ 

RUTH WALTERS

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## TWO LITTLE DANCERS

Singing point: legato and staccato.

ide 2. In an easy, graceful manner M. M.  $\text{d}=116$ 

MILDRED ADAIR

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## THE CATS' SERENADE

ide 2.

Moderato M. M.  $\text{d}=88$ 

LOUISE CHRISTINE REBE

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## EASTER MORNING HYMN

As the church bells slowly ring,  
I seem to hear the angels sing:  
"Our Lord has risen above all strife,  
And shown the way to eternal life!"

Grade 1½. Andante M.M. ♩ = 76

M. L. PRESTO

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Grade 2½.

## TWILIGHT DREAMS

WALTER ROLFE

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## Music in Pompeii?

By CONSTANCE K. SISSONS

WERE loitering rather languidly along ruined streets of Pompeii in July, tumbling in the deep ruts of stone cartwheels of 2000 years ago, and big frisky little lizards diving under and pinky-mauve scabiosa only to reappear from chinks in the grey walls, and

resonant like the musical sounds from fine cut glass when tapped by the blade of a silver knife!

A young lady in our party "snapped" the set and remarked that, in her weeks of study and exploration among the classic ruins, she had never before learned of this



When lightly struck, these spikes, most of them bent and some of them broken, give off sweet, bell-like tones.

among the high stepping stones that Pompeian feet above the gushing rain

guide paused in a narrow street before the set of iron spikes in the accompanying picture, cast a dark glance over his Italian shoulder, picked up a sliver of the spikes in succession. Each yielded a different tone, clear and

primitive "instrument," set up when the art of music was crude indeed. But one might easily have passed them by, as uncovered remnants of building material.

Old Vesuvius himself was probably the last performer on this queer harp as, on that August day of 79 A.D., his crater yielded up oceans of gritty pumice, and finally smothered the tones of the quivering metal in deep seas of ashes that have preserved the spikes to this day.

## Tests for Music Students

By GERTRUDE WILGUS

NY music teachers overlook the benefit of giving written tests to their pupils. They take for granted that a student understands all about keys and their signatures, the formation or the meaning of certain musical signs and terms. When, through some mistake made at lesson time, discover the pupil's ignorance, they do not give detailed explanations, which they probably give a dozen times before; the student says he understands, and the lesson is continued. But has the student understood, and furthermore has he learned the facts so well that he will not forget them? One certain way of finding out exactly what the pupil knows is to give a written test.

It is not necessary to take the time from a regular lesson period, as it is usually possible to have the student come early or a little later and work out the test papers for himself while the teacher is giving a lesson to another pupil. The instructor has prepared in advance a list of questions written on a slip of paper which is given to the student.

The difficulty of the test should depend on the length of time the pupil has been studying music. For example, a first year student may be asked; to write the signatures of the easier keys; to give the time

values of certain notes; to explain the meaning of signs such as sharps, flats, naturals, and repeat marks; to write out a scale which they have studied, and so on. As the student progresses the questions are made more difficult, and the list may be expanded to include questions on musical history and elementary theory, if the teacher so desires.

There are two major advantages in giving tests. First, the teacher learns the strong and weak points in the student's knowledge. She need not waste time in explaining that which the student already understands fully, and can give more time to drilling on the points which need the most attention. The second advantage is that the pupil in preparation for the test will make more of an effort to learn the fundamental facts of music. Too often students depend upon having the teacher explain certain things every time they come up, instead of digging in and learning for themselves. Through these tests with their attention to the underlying formation of music, which is sometimes neglected during the attempt to master the actual playing of some particular instrument, the student gains the thoroughness of knowledge which is necessary to true musicianship.

"It may be thought that originality must become more and more difficult to achieve, in view of the enormous amount of music in existence. The fact, however, is that it has been possible for so distinct and novel a school to arise as that of the modern France, with Debussy and Ravel at its head, should make one pause before believing that the possibilities of variations are exhausted."—Pall Pall Gazette.

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# THE SINGER'S ETUDE

Edited for April by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



## Analysis of the Vowel Sounds for Singing in English

By GEORGE ROBINSON

ANYONE who has the faculty of speech is to a degree interested in having a clear vibrant voice; first, to be sure of being understood; and second, in order that the auditor may experience pleasure in listening. Analysis shows that a vibrant voice is one that produces clear vowel sounds, and conversely, continuous striving to produce clear vowels will develop a new vibrant quality in the voice. The two are interdependent, almost synonymous; for vowels are the only sound produced by the vocal cords and the only sounds produced by the human organism which can be fully vibrant.

A soft voice is one which permits the escape of unused breath during the production of vowel sounds. If this fault is quite pronounced, the voice is said to be "breathy"; if it is extreme, the voice is said to be hoarse.

No matter how light a puff of breath may be released through the glottis (the opening between the vocal bands), careful listening will discern a resulting vowel sound, usually *uh* or *ah*. On the other hand, if, in striving for power of sound, the controlling factor be pure vowel only, a simplicity is achieved in which lies true power of voice. Volume of sound then becomes not a matter of more or less effort but a reflex result of mental stimulus.

### A Secret of Resonance

IN ORDER to have resonant voice, the burden of speech and song must be upon resonant sounds which are pure vowels, with a consequent lessening of stress upon consonants. If vowels are made of primary importance and the consonants caused to flit between them, the ear registers largely the vibrant sound and the unpleasant clucks, grunts and hisses of consonants pass figuratively as shadows and serve to bring out the high lights.

Many persons chew their words, or "put them through the nose" or "swallow them in the throat," under the misapprehension that they are enunciating. Investigation of these faults shows that concentrating on the production of clear vowel sound is the basis for improvement. This has been said so many times elsewhere that it seems almost superfluous to restate it, but in a majority of cases it goes over the head of the pupil, because it is stated merely as a precept, without reasonable analysis of the subject.

### Language Fundamentals

ENGLISH WORDS are in the main composed of more consonants than vowels, with the consonants usually at the beginning and end of each syllable; consequently a hasty interpretation emphasizes consonants in proportion to their numerical majority while vowels are correspondingly slighted. Here can be seen the reason for much of the chewing and swallowing of voice; for, while all of the vowel sounds can be produced without movement of the

jaw or lips, this is not true of consonants. Too much dependence is ordinarily placed upon the complementary action of the lips, and the action of the tongue is usually overstressed. The one element which is conducive to vibrant voice is overshadowed by gutteral or wraithlike sound that lacks spirit and vitality.

After the ability to maintain clear vowels as the basis of speech has been developed, consonants can be very much more effectively used, and they can be stressed more when stress might be desired. But it is absolutely necessary that the vocal cords be schooled to turn every iota of breath into sound before attention is given to producing emphasis by means of consonants.

### Too Much Complexity

MOST STUDIES of voice and speech endeavor to list all the various sounds the human organism is capable of producing, while here the intention is to set down only those basic items which will assist in an improvement of voice quality.

It is necessary to go deeper than the school book rule that the vowels are *A*, *E*, *I*, *O*, *U* and sometimes *Y*. Turning to the dictionary is confusing rather than helpful, one standard desk work giving six pronunciations of the letter *A*, the words used for illustrative purposes being *cartoon*, *father*, *false*, *fat*, *fare* and *fast*. The first two, however, are of the same quality, the *a* in "father" being merely sustained longer. This then is not a difference of quality but of duration, which is of no concern here; and on this basis the *a* of *fast* and *fat* can be combined as being similar, while the *a* of *fare* is not an *a* sound but rather an *eh*.

Next are listed the pronunciations of *E* as used in *get*, *prey* and *freeze*. In *get* the *eh* sound is the same as the so-called *a* in *fare*; in *prey* the sound is a diphthong composed of the two fundamental sounds *eh-Ee*; and, finally, the true *e* sound in *freeze*.

The letter *I* is illustrated by the words *hit* and *police*. Here is the new sound of *i* in *hit*, but *i* in *police* is a repetition of *ee*.

Words illustrating *O* are given as *photo*, *note*, *not* and *north*. In *photo* and *note* the *o* is the same in quality; *not* has the same fundamental *ah* as in *father*; *north*, the same fundamental *aw* as *false*.

For *U*, there are *but*, *burn* and *full*; the fundamental vowel of *but* and *burn* being the same, while *full* has the *double-o* sound as in *book*.

### The Alphabet Analyzed

ITALIAN is a favorite language of singers because of its wealth of vowels; but there is really much vowel material available in English; and for illustrative purposes the names of the letters of the alphabet are dissected:

*A*—a diphthong, composed of *ah-ee*, two of the ten fundamental vocal sounds or vowels used in English.

*B*—the vowel *ee* impounded in the throat by the lips pressed together and then re-

leased explosively, in use it impounds the vowel sound which is to follow. If no vowel follows, the vocal sound *uh* or *ah* in some degree must escape to delineate it.

*C*—an escape of breath between tongue and teeth followed by *ee*.

*D*—the vowel *ee* impounded in the throat by the tip of the tongue against the roof of the mouth and released explosively. Otherwise it is the same as *b*.

*E*—one of the ten vowel sounds.

*F*—the vowel sound *eh* followed by an escape of air between the lower lip and upper front teeth.

*G*—the vowel *e* impounded in the throat by the tongue pressed against the roof of the mouth, then allowed to escape with great friction.

*H*—the diphthong *eh-ee* followed by *t-sh*.

*I*—a diphthong composed of *ah-ee*.

*J*—the same as *g* followed by *eh-ee*.

*K*—the breath impounded in the throat by the back of the tongue and released simultaneously with the sounding of the vowels *eh-ee*.

*L*—*eh* maintained while the tip of the tongue is raised to the roof of the mouth just back of the front teeth, semi-restricting the flow of the vowel. In use it is necessary to perform *l* as a quick flip of the tip of the tongue, maintaining the preceding vowel if any until it is cleanly cut off by the tongue.

*M*—*eh* maintained while the lips are brought together, closing the mouth and shunting all free sound through the nasal passages. Note that in *m* the basic quality of *eh* does not become constricted as in *l*. This can be demonstrated by placing the back of the hand to the lips while producing *eh*, which will result in *M* even though the lips are not moved. In *l*, however, the tongue does not completely block the passage of sound through the mouth; and, because of its semi-free quality, it is often given time duration, causing throat tightness which does not occur if treated simply as a tongue flip.

*N*—*eh* maintained while the tip of the tongue is raised against the roof of the mouth, diverting the free passage of sound through the nasal passages as in *m*.

*O*—one of the ten vowels used in English.

*P*—breath impounded by the lips and released in a blast followed by *ee*. Note that *p* differs from *b* in that the vowel sound *ee* is impounded in the throat for the production of *b*, whereas in *p* there is no vocal cord vibration until the lips are opened.

*Q*—the breath impounded in the throat by the back of the tongue and released in a blast followed by the sounding of the vowels *ee-oo*.

*R*—*ah*, followed by flapping or drumming of the tip of the tongue against the roof of the mouth, actuated by the blast of breath, as a reed.

*S*—*eh*, followed by an escape of breath between the tip of the tongue and the roof of the mouth.

*T*—breath impounded by the tip of the tongue against the roof of the mouth released in a blast, followed by *ee*.

*U*—a diphthong, composed of *ee*.

*V*—the vowel *ee* semi-stopped lower lip against the upper front teeth released to a free sound.

*W*—double *ee-oo*.

*X*—*eh-k-s*.

*Y*—the three vowel sounds *oo-ah*.

*Z*—the breath escape of *s* plus the *uh* followed by *ee*.

### To Begin Their Use

THIS ANALYSIS of the alphabet is not intended to be a perfect dissection nor to improve pronunciation. The purpose is rather to illustrate the distinction between true vowel diphthongs and consonants; the latter being for the most part stoppages of the breath with a tendency to mar voice quality skillfully handled. For example, in the word "see" it is necessary to emit more breath to form *s* than is necessary for producing the vowel *ee* which follows. Consequently the vowel must be the primary consideration in order that the mechanism of the throat will adjust itself to utilize every bit of breath passing through the glottis during the formation of the *s*. The *s* sound, by its very nature, is breathy; while the sound following be just the reverse. And, as it is simpler to make a vowel breathy (breath escaping) than to reverse this, it may be seen that the vowel should be considered and planned first.

Diphthongs cause trouble for the throat that it is natural to attempt to produce them as the written symbol indicates; actually they are two separate sounds must be treated as such. When this is fully done, no listener can discern the separation. The English letter *a*, for example, as used ordinarily in speech, be tossed off without much attention to cause of its short duration, but when it must be sustained, as in singing, the vowel sounds are apparent. If in the throat the *eh* sound is maintained during the duration of the note and the *ee* is executed clearly but without strain, just at the end, the proper result is attained. If executed in this manner it is much less likely to be white and colorless.

(Concluded in next Etude)

Dean C. James Velie has written "Two violent foes of the art of music, which very easily work their way into its very heart, are commercialism and personal glorification. Our art is so much bigger than the personalities associated with it that we should be able to look beyond them."

## A New Field for Singing Teachers

By DR. HERBERT SANDERS

IKES AND DISLIKES in music always have existed and probably always will exist; but, amid the certainties of modern taste with its preference for that and its antipathy to this, the fact stands clearly forth—that people are still profoundly moved by a beautiful thing rendered by a beautiful voice. It may be that the symphony will continue to appeal to the elect; the opera may still be preferred by the visually minded; the string quartet will keep the loyalty of its exclusive votives; but the great woer to music's use will be always the efficient singer with a voice capable of giving appropriate expression to his emotional impulses.

Yet the art of singing, with its great traditions and undiminished power of appeal, is still among its teachers many who years ago were perhaps admirable persons—on which reputation they built a practice—but who, unfortunately, have not strengthened or even maintained their intellectual or vocal powers.

### Singing: Its True Foundation

THE TRUE foundation of singing lies in the utterance of perfect English. The highest expressions of singing, enunciation (vowel production) and articulation (consonantal production) are united in enunciation (the production of the complete word). In less technical language the competent singing instructor must be not only a master of singing but also a master of spoken English. He must speak with spontaneity, grace and distinction. The hesitating, indistinct, mumbling speaker has no right to teach a subject when he is without sufficient energy to practice the principles which it is his business to inculcate in others. Speech and song are twins with the twin's traditional organic and psychic sensitivity.

### A New Trend

ACCOMPLISHMENT in both the sung and spoken word will come, if other countries will but follow the English trend. English musical institutions, like the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music, the London Academy of Music, and Trinity College, all of London, now have elocutionists in their diploma requirements; and many of their licentiates are teaching elocution and public speaking as well as singing. And what is more logical? The basis of good singing is good speaking (singing places the spoken word under a microscope and reveals its defects); the guide to good singing is a cultivated, super-sensitive ear. "Good speech," said the genial old "Automat," "is the ticket of admission to the music-circle of Life." Professor George Marsh said, many years ago: "A plain, simple, unaffected manner of speech is one of the most attractive of external qualities. It is also one of the most difficult of acquirements, for in all grades of society, from the wigwam to the salon, the most natural thing in the world is to be unnatural."

### Music, a Language of Purity

"Hence lies one of the divine attributes of music, that it is absolutely free from the power of suggesting anything immoral. Its countless moods and richly varied forms suit it to every organization, and it can convey every meaning except one—an impure one. Music can suggest no improper thought, and herein may be claimed a superiority over painting and sculpture. Sounds alone (apart from articulate words, spectacle, or descriptive program) must, from their indefinite nature, be innocent. Let us thank God that we have one elevating and ennobling influence in the world which can never, never lose its purity and beauty."—Sir Arthur Sullivan.

### Call to Competence

EVERY MAN should learn to express himself with a minimum of words and a maximum of meaning through the use of a voice that will energize his words with compelling power. The executive has to address efficiently his board of directors; the politician must face the electors; the preacher, his congregation. A man's ability and training should equip him to say "the right word, at the right time, in the right place, and in the right way." The men, of all men, to supply this urgent need should be our singing masters.

### American Speech

TO FIND the right path, for many will not be easy; to tread it requires not only a sense of direction but also an indomitable will—not a will to move mountains but a will to keep on until the goal is reached. One must bear in mind, however, that speech, like clothes, conduct or chairs, can be judged only by means of standards. In uncultured homes and districts, even when speech forms are carefully taught at school, it is most difficult to get children to speak as they should. Punch's example of Cockney English is merely an exaggerated illustration of a general condition: "Why her and me were the best of friends before him and her met! Of course this is between you and I."

### Is There a Standard Speech?

FOR THE MOMENT, however, we are discussing the manner rather than the matter of speech, so we come to the question: "Is there such a thing as standard speech?"

Here are two quotations from "How to Speak English Effectively," by Dr. Frank H. Vizetelly, the dean of American lexicographers.

"The best spoken and best written English is that which conforms to the language as used by men and women of culture."

And "It is by the delicate but clear utterance of the unaccented vowels in words, with their correct values, that we distinguish the cultured person from the uncultured one."

### Say Something

WOULD BE MASTERS of the spoken word ought not to need a reminder that the most unpopular of all speakers is the man who combines a facile manner with a dearth of matter. The man whose stream of language is unsupported by a stream of thought is a plague to an intelligent public.

The man who pictures himself as a Canning and who in season and out of season strives, by perfecting his speaking and singing voice to make his ideal real, may not develop into a Canning; but at least he can and may become a success in the line of his endeavor.

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# THE ORGANIST'S ETUDE

Edited for April by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## On the Study of the Hymns for the Congregation

By T. L. RICKABY

THE NUMEROUS church hymn-books, or "Hymnals" as they are sometimes called, singly and collectively offer a most fruitful field for study; and, moreover, it is a field of almost unlimited extent. There are such an infinite number and variety of hymns, that they could easily be made the study of a life time; and several writers, ministers and musicians as well as laymen, have spent a considerable portion of their lives in studying, and writing about the church hymns.

Of the hundreds to be found in the average hymn-book, the great majority constitute a veritable gold mine of literary values, with all that this term implies—poetic expression and beauty of imagery, together with the spiritual content that we naturally look for in poems intended for religious worship. But, although the hymns are sung Sunday after Sunday, they are not really well known, or at least very few are well known. As a rule the same few, a hundred at most in the course of the year, are sung over and over again; but, even so, it would be unusual to find a congregation that could sing any hymn through without the books. Further they are sung slowly, syllable by syllable, so that it is quite possible that a hymn might be sung through, without those singing being able to comprehend fully the complete sense of the words at all. Hymns deserve a better treatment at the hands (or rather voices and minds) of a congregation than that. The hymns should be "read, marked, learned, and inwardly digested," when their real value, numerous beauties and spiritual character would all become more evident, with consequently an increased interest and enjoyment in their use.

### The Processes of the Years

TO AN ORGANIST and choirmaster who can look back on over half a century of musical activity in churches, the changes that have come over many phases of this work are very marked; but the trend has been upward and the results show a most gratifying standard of improvement. The minister who never selected the hymns, or who did not even care what hymns were chosen, nor who selected them—a common enough type at one time—could not be found today. He selects his hymns as carefully as he selects the topics for his sermons. Further, he will be associated with the organist so closely that they will form an ideal partnership for the furtherance of the spiritual and musical work of the church. That this is more than merely a theory is abundantly proved by the fine association and co-operation that exists between so many ministers and organists all over the country, and by the growing custom of printing in the church bulletins the name of the organist, not as organist but as "Minister of Music." Further the minister will often take an active and even enthusiastic part in the new movement that is gradually gaining favor of having congregational

rehearsals of the hymns. Happy indeed is the organist who is associated with a minister who is musician enough to join with the organist, co-operating and assisting him in the improvement of the congregational singing. Whether the minister is active musically or not, there is not one but would gladly welcome congregational rehearsals, and encourage them.

### Enlisting the Congregation

THE MODERN organist and choirmaster undisputedly owes another duty to his church besides the stereotyped and time honored one of preparing a prelude, an anthem, an offertory, solo or duet, and a postlude for each service. Some, having realized this, have acted on the impulse and, without any let down of interest in the specific tasks of the choir or quartet,

have begun to devote considerable time to what the congregation is supposed to do, but which the congregation ignores to a large extent. Hymns were made for the congregation to sing, but an amazing number of churches have no congregational singing worthy of mention.

But this condition is gradually improving. In developing this comparatively new worship feature, it has been found that there was something needed more than to have someone face the people and, after vociferously urging them to "sing out," and "everybody sing," to begin waving his arms and continuing contortions until the hymn was finished. It is not at all necessary. When people assemble for worship, they should not have their attention distracted by any sort of acrobatics. They will sing readily and whole-heartedly, if

they know the tunes and comprehend the full significance of the words and sentiments expressed, and recognize the spiritual content of the poem.

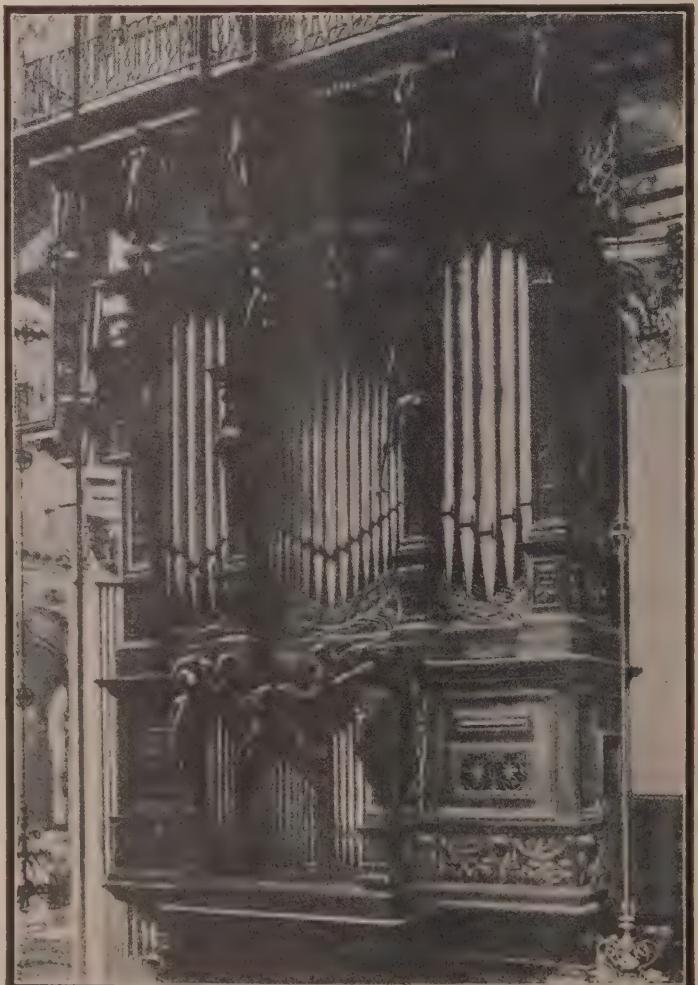
### The Congregation Studies

AT THE congregational rehearsal time are readily learned, and the minister will be only too pleased to say a few words regarding the author, together with any authoritative facts about the origin of the hymns to be practiced. If the minister cannot be persuaded to do this, the organist can undertake the task himself. If it is true that people do not really know the hymns they sing, it is equally true that they know still less about the hymn writers and the conditions that prompted the creation of this vast amount of religious poetry. The hymns are so numerous, so varied in character, form and content, that lectures of unusual interest may be given with the Church Hymns as a topic. Practically all hymns have something of worth that may be said about them and their creators.

It must be admitted that in some books dealing with hymns as much attention is paid to fiction as to fact. But, making all allowances for a natural desire to sentimentalize about these sacred poems, there remains much of authoritative interest to be recorded. For many years the writer has given lectures on Church Hymns, and organists and choirmasters are earnestly advised to give the lecture idea some thought with a view to attempting it with the hymns in mind. At first sight this might seem to be encroaching on the duties of the minister, an encroachment that he might resent as much as the organist might resent any interference on the part of the minister. Nothing like it need be feared. In all probability the minister might not have the time to devote to hymn lectures; and there is no reason why the organist and choirmaster should not be just as well equipped for this particular phase of church work as the minister, who would welcome as a co-worker any musician who could adequately do work of this kind. Moreover, it would undoubtedly strengthen the bond of co-operation between them. It will mean an increased amount of reading and more or less concentrated study; but it is an absorbing employment productive of both personal interest and pleasure to any one who undertakes it, even if such study is never utilized in lectures or the like.

### A Fertile Field

MANY LECTURES may be prepared on the hymns in general. But it has been found possible and of special interest to write lectures on specific groups, such, for example as the "Evening Hymns" which are among the most beautiful of all; hymns with "The Cross" as the subject; or "Hymns written by Women." The field is a fertile one, and by no means overworked; for, although the movement towards a better understanding of church hymns and a more intelligent



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2618 Silver Threads Am. Gold, B—3—4. Danks

390 Skater's Waltzes, A—4. Waldeufel

2425 Song of India, A, E—4. Rimsky-Korsakoff

2145 Spring Song, Op. 39, A—4. Mendelssohn

1633 Stillly Night, Holy Night, C—3. Krug

1498 Throwing Kisses, Mazurka, E—4. Helms

1035 To Spring, Op. 43, No. 6, F#—5. Grieg

449 Tulip, Op. 111, No. 4, G—2. Lichner

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2483 Under the Stars and Stripes, E—4. Roosevelt

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1697 Waltzing Doll (Poupée Val.), D—4. Podlubny

2367 Waltz of the Flowers, D—4. Tschakowsky

2747 Watching the Soldiers, G—1. Heins

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dering of them is gaining ground, there is abundant room for its wider adoption; and it is bound to spread. It is a "New Deal" applied to church work in a branch where a "New Deal" has been needed. However, to those undertaking it, the warning is repeated that it will entail work, and that they must not, in this particular new deal, expect miracles at once. But the work has paid richly wherever it has been tried in the right spirit.

### Sources of Information

TO RENDER this preaching as useful as possible a list is appended of books dealing with the work discussed here. They ought to be in the library of every organist or choirmaster, even if he never entertained the idea of being a lecturer, or of making any public appearances as a hymn champion. If it is true that the genuinely efficient man should "know something of everything, and everything of something," the efficient choirmaster certainly should know everything available about the hymns.

To purchase all the books mentioned here might present an insuperable financial hazard, if it were attempted to get them all at once. But it is not necessary to buy them. They are all found in some libraries. If the small town library does not have them on its shelves, the librarian will gladly apply to the State Libraries, or those in the larger cities, most of which have extension facilities by which almost any book in print may be procured. So, not having the books in one's own study, nor the necessary funds to purchase them, need prove no bar to reading them and making their contents our own. Incidentally, the publishers of THE ETUDE could procure any of the books mentioned here.

This is not the place for advertising, but perhaps it may be allowable to mention a few pamphlets which have been found very useful, containing as they do, much advice, information, and practical suggestions regarding modern church music and methods. They are printed by the School of Music, North-Western University, Evanston, Illinois, and, while the supply lasts, can be had for the asking. Their titles and

authors follow: "Progress in Church Music," by Harper; "Hymn Singing and Hymn Playing," by Lutkin; "The Problem of Church Music," by Pratt; "Organization and Administration of Church Music," by Smith and Maxwell; and "The Minister and the Hymnal," by Beltz.

With regard to the larger works we might mention the Julian "Dictionary of Hymns and Hymn Writers"; Hatfield's "Poets of the Church"; Prescott's "Christian Hymns and Hymn Writers"; all of which treat of the hymns and their writers exhaustively and thoroughly, being all-embracing as to the lives of the author of the hymns, special circumstances regarding the hymns themselves, and the inspiration that produced them.

### Added Treasures

HOWEVER, there are a number of other works, smaller in extent perhaps, and dealing with a limited number of hymns and authors, but all full of interesting information and all inspiring to a marked degree. We might mention "More Hymn Stories" (Price); "Story of our Hymns" (Ryder); "The Church Hymn Writers" (Martin); "Hymns you ought to Know" (Otis); and "Hymns and Hymn Writers" (Campbell). While not dealing specifically or exclusively with hymns, there are a number of very valuable books that should be read if not owned by any musician who aspires to fill the new position of "Minister of Music" rather than to be merely organist. I might mention "Ministries in Music" (Dickerson); "Musical Ministries in Church" (Pratt); "Music as an aid to Religion" (Lutkin); "Music in Worship" (Swisher); "Church Music" (Nicholson); "Church Music and Worship" (Harper); "The Choir Trainer's Art" (Richardson); and "Junior Choirs" (Vosseller). A search through catalogues would doubtless discover others equally valuable.

But enough has been written to furnish food for thought and perhaps some motive for activity in the modern spirit that is being developed in the musical work of the Church, in one of its directions. Which was the object in offering this chapter.

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## ORGAN AND CHOIR QUESTIONS

### Answered

By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. In response to my inquiry as to the price of a small practice organ, you said the name of the builder and information concerning wind pressure would be necessary. I am sending you herewith some details. I do not know all of the wind pressures. The Oboe Horn is on  $2\frac{1}{2}$ " of wind. Will all the wind pressures be necessary before you can quote the price? Where may I get an illustrated catalogue that will include prices of moderate size pipe organs? How much additional would it cost to add an Echo organ of enclosed specification to the \$12,500 specification you quoted? Can you give me the approximate price of organs if I state the builder and specification? Is there any list that approximates prices of stops? Where can I secure the requirements for membership in The American Guild of Organists? Where can I secure a copy of the specifications of the Atlantic City Convention Hall organ? Why 73 pipes to a stop when there are only 61 notes on the manual? Is the English Horn the same as Cor Anglais?—E. N.

A. The cost of an instrument depends on the builder selected, and we could not give the exact price without consulting the builder in question. As the wind pressures help to decide the size of motor and blower, this information is necessary for absolutely accurate figures.

The local representative of one builder quotes a price of \$3,500 for the practice organ specification on 5" wind and normal case work—

electric action, the cost of the motor, which is included, being \$250 to \$300. If the instrument contains a Vox Humana tremolo

there should be a separate tremolo for the other Swell organ stops.

The adjuster switch "on" is probably used when an adjustment is to be made and the "off" switch when the piston has been set. As prices of organs vary from time to time we suggest your communicating with the builders of the organ you mention, in Kimball Hall, Chicago, Illinois, asking for the present price on the specification.

We doubt very much the correctness of the Oboe Horn being on a pressure as low as  $2\frac{1}{2}$ " wind. We think catalogues, as a rule, do not quote prices. You probably can secure catalogues by addressing the various builders. The Echo organ you specify would cost approximately \$3,500, if installed by the same builder who quoted specification for \$12,500. We could not quote the prices of the various builders without consulting them. The requirements of The American Guild of Organists may be secured by addressing the Secretary at 217 Broadway, New York. You might secure a specification of the Atlantic City organ by addressing Senator Emerson L. Richards, Atlantic City, New Jersey, who was the organ architect. 73 pipes are included in some organ stops so that 4' couplers may be effective in the highest octave of the compass. English Horn and Cor Anglais are the same.

Q. I have heard of a two manual electric action pipe organ (specification enclosed) and wonder if it would be wise to choose this instrument. The specification includes no couplers, combination pistons or Crescendo Pedal.

Do you think that the Pedal Organ should include 2 $\frac{1}{2}$ ' Twelfth, the 2' Piccolo or the 4' Flute?—F. C. T.

A. Since the specification indicates only

two sets of pipes (Open Diapason and Gedek)

it is, of course, not ideal, and your choosing

it must be dependent entirely on your wishes

as to specification and the quality of the in-

strument. Since there are no couplers, in

order to be complete, the Pedal organ should

include all the manual stops. The addition of

pistons and Crescendo Pedal would, of course,

be an advantage.

Q. Is it possible to obtain a position as organist and choirmaster while holding another position? In an organ of three manuals why are there four "Full Organ" pedals, numbered 4-3-2-1-0? If "full organ" is the loudest possible tone obtainable, why is the direction sometimes followed by a crescendo mark? On what manuals is full organ played? May one become a member of The American Guild of Organists if musically well informed but not a professional organist? Will you name some anthems for soprano, alto and bass for Easter, Christmas and other special occasions? —C. J. S.

A. It is possible to secure a position as

organist in addition to other duties. This

practice is carried out in many churches where

the salary is not sufficient to employ a strictly

professional organist. The "Full Organ"

pedals are somewhat unfortunately named.

The meaning to be conveyed is that the pedals

affect all the stops and couplers, according to

combinations set not being confined to any one

department of the instrument. When "full

organ" is being used and a crescendo is indi-

cated, one or more swell pedals may be kept

in reserve (closed) when "full organ" is drawn,

and opened when the crescendo point is reached.

The composers, too, may have been careless in

designating "full organ," and good judgment

may direct a disregarding of the direction to

the extent of saving some stops for later ad-

dition. On the average organ "full organ" is

played from the Great manual. An active

member of The American Guild of Organists

must be able to play the organ, not necessarily

professionally. Information can be had by

addressing the Guild at 217 Broadway, New

York. Some numbers for soprano, alto and

bass include: *Hear the Voice and Prayer*,

*Führer-Barrington*; *Hear our Prayer*, *Abbott*;

*Recessional*, *DeKoven*; *Softly now the Light*

*of Day*, *Sudds*; *Ten Anthems for Intermediate Choirs*, soprano, alto, baritone, Gordon E. Nevins. We are not familiar with any music for the special occasions you name and suggest that you ask various publishers to send you a list of numbers for the combination of voices suggested.

Q. I have studied piano for four years as an organ for one year. I play with ease in pieces like Jubilate Deo, Smith (Silvert) Berceuse, Nos. 1 and 2, by Kinder. Could you qualify for the position of organist in a church? The organ on which I practice has two manuals with the stops named on the closed list. What stops should I use for accompanying hymns? Could more stops be added to this organ? What would be the average price to add a Harp, Accordeon and Humana? Please name some pieces for organ that are easy and suitable for church use. B. H.

A. Not knowing the requirements of a position in your church we cannot pass your fitness for the position. Unless the position is a comparatively easy one to fill, your limited experience does not suggest you being fully equipped for a successful administration. The specification you give quotes indicate a really large organ, considering

many very much larger instruments now in use.

If the singing of the hymns is of a congregational character we suggest the following stops: Great Organ—Open Diapason, Dulciana, Melodia, Flute 4' and Octave 2' Swell Organ—Salicional, Stopped Diapason, Violin (if not too "stringy") Flute 4' and Oboe; Pedal Organ—Bourdon and Double Octave Diapason; Couplers—Swell to Great, Swell to Pedal and Great to Pedal. If additional brilliance is required you might add Swell Piccolo 2' and Great Twelfth (2 $\frac{1}{2}$ ' and Super Octave 2').

Stops might be added to the organ if necessary room is available. We would advise you consulting a practical organ man on the question of additions, including the cost of the stops you mention. Some pieces for the organ which you might find useful are: *Song in the Night*, *Sheppard*; *Air*, *Matthews*; *Berceuse*, *Dickinson*; *Berceuse*, *Albeniz-Laguet*; *Canzone Pastorale*, *Scarmolin*; *Madrigale*, *Matthews*; *Pastorale*, *Matthews*; *Adagio* (from Concerto), *Camidge*; *Dawn*, *Jenkins*; *Night*, *Jenkins*; *Exaltation*, *Warner*; *Prelude*, *Corelli-Clokey*; *Sarabande*, *Corelli-Clokey*; *Paradise*, *Dubois*; *In Summer*, *Stebbins*; *Melody*, *Barnes*; *Toccata*, *Barnes*; *Resurrection*, *Hogan*; *Scherzoso*, *Rogers*; *Serenade*, *Warner*; *The Walk to Jerusalem*, *Bach-Großwold*; *Herzlich that Mich Verlangen*, *Bach*; *Eight Short Preludes and Fugues for Organ*, *Bach-Krafft*; *The Liturgical Year*, *Bach-Renschneider*.

Q. The organ in our church has been damaged by fire. It is thought, because of excellent material and workmanship, that the two manual tracker action instrument can be rebuilt with electric action and perhaps enlarged. Would it be more practical to spend from three to four thousand dollars in building, electrifying and enlarging the old organ or to install a new organ paying from five to six thousand dollars for it? The built auditorium will seat about twelve hundred. Can another manual or two be added to an old organ successfully? If you do not advise rebuilding, will you kindly suggest specifications for a new organ, as well as a reliable builder?—C. L.

A. We certainly would not advise the electrifying of the old chests of an organ that has been in use as long as yours. If you have very fine pipes in the instrument that are deemed fit might be used in a new organ. Outside of desirable old pipes and perhaps, case work, we advise a new organ. You will have rather large auditorium, and the price you mention for a new organ is not very large unless you purchase a two manual organ. We are sending you by mail a two manual specification drawn along classically, approximately \$6500, without case work, and with all new pipes. If you wish to add a third manual it can be included as the choir organ we have suggested, in the specification, for about \$1600 additional, or a total of \$8100. We suggest your having representatives of organ builders examine your old organ and advise you.

Q. I have the privilege of practicing on two manual organ two hours each week. I feel that I cannot make much progress and would like to know whether I can get a set of pedals for home use. I have a small organ. Can I attach pedals to it? And the specifications for making pedals at home?—C. V. B.

A. You might secure a set of pedal keys from one of the organ factories. We would not consider it practical to attach them to a small reed organ, as a motor would be necessary to furnish the wind so as to allow you the use of both feet for playing the pedals. In the July, 1933, number of The Diapason you will find the report of the standardization committee of The American Guild of Organists, including measurements and construction of the pedal and manual keyboards. Our advice would be that you secure a used two manual reed organ with pedals and motor, or a used pedal piano. Such instruments are available from time to time.

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## Bands and Orchestras

(Continued from page 209)

which are heard intermittently, snatches of the *Curse*, the *Dutchman's Soliloquy*, and the *Sailors' Chorus*.

Eventually we find the theme of *Redemption* abruptly introduced again—this time *fortissimo* and *ritenuto*, with a decided *diminuendo*. Eight bars later, after interwoven suggestions of the spinning chorus and the storm scene, another *ritenuto* passage sets forth the second phrase of the theme of *Redemption*. Following another four bars (*a tempo*) the third phrase of this song is presented and four bars later it is again heard, but each time in a different key, as though *Senta* were proclaiming (each time more insistently) her undying devotion to the distraught *Dutchman* as he rushes aboard his vessel. The storm now increases in intensity and a short, crashing chord denotes the sudden destruction of the ship.

A pause ensues, then the *Presto* sets in. After an introduction of eight bars we again hear the theme of *Redemption*—this time in two-two time.

Ex. 11



A development of this theme is soon followed by a final proclamation of the *Curse*

## Composers and How They Create

(Continued from page 212)

of his room. It was thus that his expected friends, Atterbohm and Dr. Teles, literary lights of that day, found him. They had knocked and knocked at the door, but, receiving no answer and finding the door unlocked, they went on up to Beethoven's room from which they had heard an occasional hasty chord on the piano. Fischer has stated that the above may have represented some of the great composer's labors on his "Quartet in C-sharp minor."

Hayer tells us that Beethoven nearly always worked with a definite picture in mind, it being very essential that this picture be clear and well ordered before writing could begin.

Treitschke, who was asked to write the score for one of the "Fidelio" arias, gives an interesting description of Beethoven's dependence on improvisation. Learning

Beethoven had completed the text, Beethoven came to his home in the early morning and asked to see the words. After looking it over, "he walked up and down the room, humming as usual, instead of sitting—and opened the piano. My wife often asked him in vain to play; but when, putting the text before him, he began a wonderful improvisation, which, unfortunately, there were no magic means of recording. From this fantasy, he seemed to derive the theme of the aria. Hours passed, but Beethoven continued to improvise. Supper, which he intended to share with us, was served; but he would not be disturbed. Later in the evening he excused me and, without having eaten anything, hurried home. The following day his piece was ready in all its beauty."

### The Magic of Nature

ANOTHER COMPOSER who loved the woods was von Weber, and he received his happiest inspirations while on solitary walks through the country. According to son, Weber would allow these impressions to sink into his consciousness, but until he had returned home and in the evening would he record his

ideas, this recording being done on scraps of paper, always cut and ready to hand. No piano was used in his work; and he is said to have transcribed these ideas, in the case of opera scenes, for full orchestra.

Earlier in this article have been given, in Berlioz's own words, his feelings towards the use of the piano in composition. Now let us have Weber's. They are strangely alike. "The tone poet who gets his ideas at the piano is almost always born poor, or in a fair way of delivering his faculties into the hands of the common and commonplaces. For these very hands, which, thanks to constant practice and training, finally acquire a sort of independence and will of their own, are unconscious tyrants and masters over the creative power. How very differently does he create whose inner ear is judge of the ideas which he simultaneously conceives and criticizes."

### The Skylark of Melody

ONE OF our most amazingly prolific composers was Franz Schubert. With him, to see a poem was to set it to music. Melodies flowed from his magic pen. We are all too familiar with the beer garden composition of one of his most famous songs. But this incident is typical of many similar ones in Schubert's all too short life. Henry T. Finck has rightly said that Schubert improvised with his pen. Much of this improvising should have been relegated to the waste basket; but we are ready to overlook the haste and imperfections of his minor pages for the glories of his major ones.

Having quoted Berlioz and Weber on the evils of composing at the piano, it might be well to mention that Johann Sebastian Bach had an equally low opinion of "finger composers." In his mature years, and after he had fully developed as a composer, he referred to such composers as *Harpsichord Knights* and belittled their dependence on their digits.

Wagner was another composer who

(Continued on page 250)

—in augmentation by the brasses. This *fortissimo* passage comes to an abrupt conclusion as the *Redemption* theme enters *pianissimo* in flute and oboe against soft arpeggios in the harp. A short *crescendo* brings the overture to its joyous conclusion.

### The Interpretation

CREAT FLEXIBILITY of *tempo* is required in the performance of this highly dramatic number. Although Wagner marked a tempo of 72 for the opening *Allegro con brio*, it is more generally taken at a tempo of about 104. Some portions of the storm music are played at an even quicker tempo. The appearance of the *Dutchman* theme each time calls for a slight *ritenuto*, as does that of the *Redemption* theme. Space does not permit of a detailed discussion pertaining to the interpretation.

Since this overture is among the numbers chosen for the 1935 band contests, thematic examples have been taken from the band score. It is needless to remark that the band arrangement will bear advantageous revision.

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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## Just Intonation in Violin Playing

By ALBERT GALE

### PART II

**I**N FURTHER discussing just intonation I shall avoid data which belongs to the province of the physicist. One might easily plunge into a lot of textbook vibrational ratios, discussion of overtones, clangs and a dozen other things, and accomplish nothing except show the acoustician's side of the matter. I have already stated that in some respects their deductions are at variance with the actual practice of musicians. For example the musician's naming of the enharmonic tones is contradicted by the teaching of physicists. We musicians admit their deductions are founded upon firm mathematical calculation. I have no quarrel with these men of science. Neither have I with the equal temperamentalists. Though equal temperament fails entirely to satisfy an exacting ear, for expediency with instruments of fixed scale, it is the only practical tuning. Some day it may give way to a pure intonation on pianos and organs, made possible through the invention of a practical, just-intonation keyboard.

The variations between just and tempered intonations are so slight that there is no offense to a sensitive ear when the two are used together, as at times they should be. Having tuned pianos and reed and pipe organs, I know the joy of having a temperament work out so evenly that practically all tonalities sound equally good; but I am not wedded to its effect as is one tuner who told me he had become so accustomed to tempered harmonies that he liked them better than those of pure intonation. Tempered tuning is eminently practical for the purpose intended but I revel in the other sort. When I hear a major chord sounded by instruments of variable pitch I crave a fifth perfect in vibration and a third that is not sharp.

#### Unconscious Adjustment

**E**XACTING players and singers, even though performing with piano accompaniment, try to place their tones in conformity to just intonation, using a scale of diatonic whole and half steps with chromatic intervals all adapted to the basic tonality in which they happen to be at the moment. When the tonality changes they unconsciously vary their tones to conform. It is because their ear demands it. If such a one did not change his foundational tonality to suit the key changes of the accompanying instrument he would find himself far afield when the composition led into many and remote tonalities.

An instance of strict adherence to just intonation is well illustrated by a story told of the famous Joachim string quartet. Two compositions had been written, designed to produce the Pythagorean comma, one by elevation and the other by depression, guided solely by musical concord and not by sound beats. Both compositions started in the key of C. Open strings were avoided throughout. The first composition took on one sharp at a time

in the key signature until the entire circle of sharps had been compassed and the players were in the key of B $\sharp$ . They found they had gone up in pitch approximately a tenth of a tone; yet they were enharmonically on the same tone with which they started. Similarly the second composition led them through the flat keys in order until the key of D $\flat$  was reached, when they found themselves too low by about the same interval as before.

They were good players, as we well know. They had to be to do a turn like that. I cannot vouch for the accuracy of the story. It might well be true and surely illustrates the point. Then there is the story told of Theodore Thomas who, it is said, had the sense of absolute pitch. He was walking with a friend, and they heard a distant bell ringing. The friend asked Thomas what pitch it was in. Thomas replied instantly, "D $\sharp$ ," then hesitated a moment and said, "No, it is E $\flat$ ."

The instructor of an instrumentation class in one of our prominent teachers' colleges was trying out the class on transcription of parts for various orchestral instruments. It involved writing several such notes as C $\flat$ , E $\sharp$  and B $\flat$ . One of the students asked why they could not be written B $\sharp$ , F $\flat$ , A $\sharp$ , instead. This brought out a discussion of enharmonic notation and led to an experiment. The instructor wrote on the board a melodic succession similar to this:

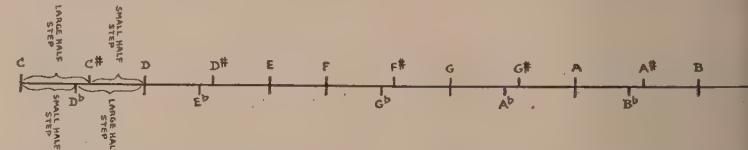
Ex. 4  
Violoncello

He then had them listen carefully while he played it on the violoncello. He purposely played the G $\flat$  and F $\sharp$  in several different locations, asking first one then another of the class for expressions of choice. The positions chosen were marked on the fingerboard. There were ten in the class. It developed that all favored playing G $\flat$  lower than F $\sharp$ . Then the same melody was played using a tempered position for the two tones, and not one in the class was satisfied. All members of the class sang a little and each could play fairly well on one or more instruments, but to several in the class the idea of enharmonic tones being different in pitch was quite new. They would naturally have played or sung such notes, giving each its proper leaning, but it had not occurred to them that the manner of notating gives a tone its distinct pitch identity.

A similar experiment with a trombone pupil brought out the same result. He had

never taken lessons in music, but, working by himself, had acquired a good ear. As he played the instrument the teacher marked the positions he was using, on the slide. When asked why he made two tones which were enharmonically the same in different locations his only answer was, "I don't know why; but I know it must be that way."

Half steps used by discriminating players or singers are of two sizes, large and small. One large and one small taken together make a whole step. All single sharped tones lie a small half step from the natural tone above. All single flattened tones lie a small half step from the natural tone below. Other small half steps are those which occur diatonically in the major scale, that is between 3 and 4, and between 7 and 8. A large half step occurs between any tone and the same letter tone raised or lowered by use of an accidental, thus, G-G $\sharp$ , G-G $\flat$ , A-A $\sharp$ , A-A $\flat$ , and so forth. All of this will be made more clear by a drawing showing the C major scale.



This is not a scale of finger positions, neither is it a scale of vibrational ratios. It is an approximation only of pitch differences which occur in the one scale of C major with the accidentals which might occur in that tonality.

One will gain a distinct advantage by keeping the fingers down on the strings as much as possible when trying to acquire pure intonation. Practice measurement, measurement, measurement, first, last and all the time. It cannot be done with the unengaged fingers flying in the air. Listen closely to effects. One must be extremely careful about tuning, also taking infinite pains to eliminate the beats. There must be frequent testing of finger positions by sounding them with open strings when unisons, octaves, thirds and sixths are formed. All accidentally sharped tones

should be played with the finger crowded close up to the natural tone above and accidentally flattened tones crowded down to the tone below. Notice I say "accidentally" sharped or flattened, for this rule does not necessarily apply to scale tones which are sharped or flattened by reason of the signature. An accidental natural, if it contradicts a flat in the signature, acts like a sharp and crowds up. If it contradicts a sharp in the signature, it acts like a flat and crowds down. Accidental double sharps form their small half steps with the single sharped letter above and double flats form their small half steps with the single flattened letter below, thus, C $\sharp\sharp$ -D $\sharp$  or B $\flat\flat$ -A $\flat$ .

Players on such orchestral instruments as flute, oboe, clarinet, trumpet, bassoon, and so forth, can quite easily pinch their tone up in pitch or let it sag down to meet the requirements of pure intonation. The extreme flexibility of pitch of which such instruments are capable is shown in the performance of some of our jazz players. The trombonist can either humor his tone

or vary the positions on his slide to get the desired result. All should follow the crowding up or down suggestions given for playing accidentals.

A well known acoustician has figured out that an instrumentalist would have to make use of seventy-two different tones within each octave in order to play in just intonation and make excursions into each major and minor key, but this need not discourage the ambitious player. If the aspiring violinist has a good ear for unisons, octaves, fifths and thirds and follows the few foregoing simple suggestions, his playing will be much purer in intonation than if he adjusts his tones to those of the piano, even though that instrument be tonally in excellent condition.

### Voice and Violin

By ROBERT BRAINE

OF ALL instruments the violin most nearly resembles the human voice. Consequently, the singer can learn much by singing with the violin, or listening to the violin, and the violinist can improve his tone by playing with the voice, or listening to the singing of eminent vocalists.

The writer recalls that in his youth practically all teachers of class singing in the public schools were good violinists, and always took their violins to their classes.

It was practically impossible for a public school music teacher to get a position unless he was a good violinist. This produced excellent results, as the children loved to hear the tones of a violin and could follow them with the greatest ease. Of late years, the violin unfortunately is not used so much in public school class instruction. The children always looked forward, with the greatest eagerness, to the music teacher and his fiddle, and the weekly singing lesson

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**Individuality of Tone**

By CHARLES FINGERMANN

WHEN the violinist has arrived at that place where he shows through his playing the coming artist he drops out of concert work for a year or two and isolates himself in that far distant country known as Intensive Study. Here he gives especial attention to the quality and individuality of his tone. He draws his bow to its full length up and down many times, first without the vibrato. He listens very carefully. He examines the tonal outline.

As the picture painter "hears" with his eye, so must the violinist "see" with his ear, for he is also painting—in sound. What will he see? He will see a picture of still life, a land where motion is an unfamiliar guest, an antediluvian region where animation is unknown.

But now the violinist may make use of the vibrato. The tonal landscape changes. It is charged miraculously with life and motion. Rivers of beauty flow through it. The very air pulses with life.

The violinist should spend from one to two hours every day in challenging his ear and mind to describe the nature of the tone he is forming. He should strive to make it broad, personable. Each stroke must bring up a different picture. Then, in a comparatively short time, he will notice that his tone is filled with a dominant quality and with individuality.

was the bright spot of the week's work.

A good story is told of deBeriot, the great Belgian violinist, who made his home in Paris for many years, and his wife, Malibran one of the greatest singers in the history of the vocal art. One day one of deBeriot's violin pupils said to him, "Maestro, how can I improve my tone and expression?" "My dear," said the great diva, "just you attend all the concerts where my husband, deBeriot, plays violin solos, and listen intently to him. Try to hum, ever so softly, with his violin playing, as if you were doing the playing yourself. This will be a most wonderful help to you, and improve your singing more than you can imagine."

Now it was Malibran's turn. One of her

pupils in singing asked her, "Madame, how can I improve my tones and acquire greater perfection in my runs, trills, and *coloratura* work?" "My dear," said the great diva, "just you attend all the concerts where my husband, deBeriot, plays violin solos, and listen intently to him. Try to hum, ever so softly, with his violin playing, as if you were doing the playing yourself. This will be a most wonderful help to you, and improve your singing more than you can imagine."

So, here was a great soprano and a great violinist, advising their pupils to listen, one to the other, and advising them to imitate the tones of the violin and the voice respectively. No better advice could possibly be given.

**Those Second Fiddles**

BY RALPH RITCHIE

A CAREFUL OBSERVER will often notice that many school orchestras of high calibre are noticeably weak in the second violin section. Many directors ascribe this weakness, not to a lack of talent on the part of violin pupils, but to a lack of interest in playing second parts. It is all very well to explain to the child that the second part is just as essential as the melody. The fact remains that in most cases when a child is assigned to the second violin part he soon begins to lose interest. This lack of motivation results in neglected practice, and often causes the pupil eventually to drop out all together.

There are several plans which have been used with good effect to keep pupils interested and to assure progress of all. The exact procedure in each case must of necessity depend on local conditions. Two factors to be considered, in seeking a remedy, are the size of the organization and the type of compositions usually attempted.

**Afterbeats in Ensemble**

MANY orchestra numbers give the burden of the melody to the first violin and confine the second violin to afterbeats and other rhythmic forms of accompaniment. When using this type of orchestration with a small group which includes a piano, it will usually be found that the piano and drums provide enough of the afterbeat and accompaniment effect, and consequently all the violins may play the first violin part. This solution is of especial use for march and waltz numbers.

Should the ensemble be of such proportions that the piano does not seem to provide sufficient accompaniment, or should the director prefer to dispense with a piano there are other substitutions which may be made. The second violin afterbeats can be played with good effect on a marimba or xylophone. The french horn or mello-

phone section can be augmented from the ranks of the school band, thus strengthening the accompaniment and allowing the second violin to be dispensed with. Still another substitution, which may be utilized if the orchestra is "afflicted" with a surplus of C saxophones, is to allot two or more of these instruments to the second violin part.

**Developing Musicianship**

THERE IS NO DOUBT that from a traditional and classical standpoint these makeshifts are "heresy," but in the earlier stages of a pupil's career almost any device to increase interest and promote enthusiastic study is permissible, provided of course that the device is not unmusical. When the orchestra reaches an advanced stage, and is ready to attempt really serious compositions, it will be necessary to have both a first and a second violin section. And fortunately, by this time the pupil no doubt has advanced to the point where he is likely to look upon musical effect as the main goal. In this case he will be willing to devote his best efforts to any part to which he may be assigned.

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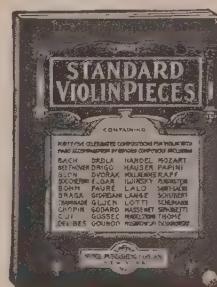
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Answered

By ROBERT BRAINE

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(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### Composite Violins.

E. R. H.—I have not seen the "composite" violins of Robert Alton, the English violin authority, and do not know if they show an improvement over the violins of the great Cremona makers. Time will tell if they do. There is a great controversy over the principles of violin making. It seems this never can be settled. One thing, however, is certain: the greatest artists consider the violins of Stradivarius, and Guarnerius the most perfect in volume and quality of tone, and will play on no others if they can afford to pay the exorbitant prices now asked for these instruments.

millions. In the case of ordinary pupils, four or six years of age is quite early enough to start. 2.—In regard to your difficulty in finding strings thin enough for the one-sixteenth size violin your three year old pupils, you can no doubt find strings thin enough by going to the music store and taking the time to pick out the thinnest strings you can find; as they vary considerably in size.

### Violin and Viola Measurements.

O. T.—The part of a violin string from bridge to tailpiece measures thirteen inches, a violin string fourteen inches. The finger board of a violin is ten and one-half inches long; the finger board of a viola eleven and one-half inches. Violins and violas are occasionally met with which vary slightly from these measurements. 2.—Set your metronome at 60, and it will tick exactly like a clock, one tick to the second, consequently M.M. 80 would be somewhat faster than M.M. 60, as the clock ticks. Skillful musicians can calculate metronome speeds by listening to the ticking of a watch, and some can set the tempo without any help whatever. 3.—The viola tunes (right to left) A-D-G-C, that is, a fifth lower than the violin.

### Studies and Pieces.

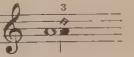
E. B.—Having studied the list of pieces and exercises you name, I would advise you to complete the Kreutzer "Etudes" of which you have studied only half, then the Fiorillo "Studies" and the "Forty Variations (Bowings)" Op. 3, by Sevcik. Continually review the "Scale Studies" by Hans Sitt. You might also study the "23rd Concerto" by Viotti, also the following pieces: *Sohn der Haide*, by Kerner; *Bela*; *The Bee*, by Schubert; *Oriental*, by Cui; *Berceuse*, No. 1 in G, by Renard; *Faust Fantasia*, by Gounod-Singelée; *Souvenir*, by Drdla; *Adoration*, by Borowski; *Meditation* by Massenet.

### Finger Position in Vibrato.

L. G. C.—In executing the *vibrato*, the root of the forefinger is held away from the edge of the fingerboard and free from it. The thumb occupies its usual position on the neck, and the finger which produces the note on the fingerboard, which is being vibrated, should be held down firmly.

### Artificial Harmonic.

G. M.—You might call your orchestra the "Apollo," the "Mozart," or the "Haydn," or call it by the name of your town. 2.—The artificial harmonic note you inquire about, is played by placing the third finger very lightly on the A string, in the first position, without pressing the string to the finger board. This produces the note A, two octaves above the open A string.



### Tone Shading.

T. B.—The loudness of the tone must suit the passage being played. For instance, a loud tone is necessary when the music is marked *f* or *ff*, and a softer tone when marked *mf*, *p*, or *pp*, but the tone must always be clear and resonant, and not harsh and scratchy; in other words the tone must fit the music, loud or soft as necessary. 2.—Continued hard labor, such as digging, heavy lifting, machine work, and so on, makes the muscles stiff, and unfit them for the delicate work required in violin playing.

### Cracking the Knuckles.

H. F. M.—I do not think that "cracking the knuckles" would injure your hand permanently for playing the violin, but why do it?

### Violoncello Bowings.

P. C. D.—The various bowings, *martele*, *richochet*, *spring bowing*, and so forth, are executed in the same manner on the violoncello as on the violin. 2.—Pupils studying "Wohlfahrt's Op. 45, Book 2," are not far enough advanced to study violin concertos. Such pupils should study a collection of violin and piano pieces, in the first and third positions like "A Collection of First and Third Position Pieces." This book may be obtained through the publishers of THE ETUDE.

### Playing a Chord.

A. P.—As you cannot play and sustain all four notes of the violin chord at once, you should play the fourth part with an arching movement (arpeggio) but sustain the two upper notes (written as half notes). Sometimes only the top note is sustained, and the lower notes played with an arching movement of the bow (arpeggio fashion). 2.—You can use a wrist watch while playing, if it fits snugly to the wrist. 3.—Having studied the violin for five years, you can safely start on the viola, and study both instruments, if you have time to practice both. Give the greater amount of practice to the one you expect to make your principal instrument.

### Beginning at Three.

B. P.—I should not advise commencing the violin as early as three years, except in the case of great genius. It is true that Mischa Elman, and Jascha Heifetz, famous violinists of the present day, commenced at three, but they were children of genius—two out of

### Self-Instruction on Viola.

F. E. T.—As you live in a small town where it is impossible to see and hear players of the viola and double bass, I fear that it is useless for you and your brother to try to teach yourselves for symphony orchestra work, without self instruction alone. It is difficult enough even with thorough training by first rate teachers, to acquire sufficient technic on these instruments to do symphony work, so why chance have you, with no teachers at all. Try to save up enough money to go to a large city for six months or a year, where you may study under good teachers, and get training in a student's orchestra. If you could study for even a few months in a large city, you teachers in that time could advise you whether it would be worth while to continue your studies, with a view of fitting yourselves for symphony work. 2.—I cannot tell what the trouble with the C string on your viola is without seeing the instrument. The fact that it does not stay in tune may be due to the poor quality of the string, or it may be caused by badly fitting pegs, which continually slip. Have a good repairer look over the instrument, and he can tell you.

### Study in the City.

C. C.—As you hope to become a professional violinist, and make violin playing your life work, your best course is to go to a large city and take lessons from a really good teacher. It would be better to reside in the city while you are studying there, for you would get opportunities to hear good music—great violinists, grand opera, concerts, and other musical events. You could also play in a student orchestra, and take part in pupils' recitals. 2.—Almost every violin student suffers from a weak fourth finger. For strengthening the fourth finger and improving the tone, do a great deal of practicing on the trill exercise in Kreutzer, as nothing better has ever been written for that purpose. 3.—Your short fingers are a handicap in violin playing, but unless they are abnormally short, you can accomplish a great deal. Many eminent violinists have had short fingers, some so short that they were obliged to change some of the passages in concertos and other difficult concert pieces, because they were unable to make long stretches.

### Violin Wood.

A. E. W.—We do not give business addresses through these columns and if you cannot find the name of a violin manufacturer in an magazine, we will be glad to send you one or two on request.

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## QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## On the Pedal.

Kindly let me know what is the best in for Echo and Allegro moderato from "B Minor Suite," and the Allegro ma non troppo from Beethoven's "Sonata Op. 40, No. 2."

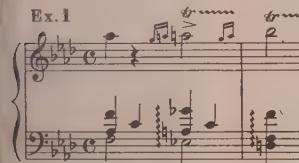
The pedaling for the numbers you mention is so irregular that it would be impossible to play it to you in a column such as this, and Beethoven requires much less pedal than the composers who followed them. Trust your own ear. If you are musical and you will not be far off in your pedaling; if you are unmusical no explanation would be much good. A player may use the proper place and still blur unmercifully, so, when making the pedal-change be sure to shut off completely the previous harmonic.

A rule, almost without exception, is that the pedal must be released at each change of (harmony).

too shallow pedal action, or a too rapid down foot action is often responsible for blurring because in so pedaling, the tone is not shut off and continues to into the next harmony thus causing the Note especially that all low fundamental tones are completely erased at each new pedal stroke.

## Ellusions in Chopin.

I want to ask you a question about this from Chopin's Impromptu, Op. 29.



permissible to play the measure like this? —S. S.



The use of G-sharp here is permissible; if, the half note (A-natural) is played before the beat, I prefer it that way. Just to you that there is no "one correct way" lay such passages, here is this first measure created by three great musicians. Ex. (A) Klauser; (B) Emil Sauer; (C) Rafaelffy.



## Anglican Chant.

Will you please tell me how to sing the in Excelsis as found in the Lutheran Book? Should it be sung in strict throughout? —E. R.

A chant such as the Gloria in Excelsis, two parts to each phrase. The first part called the "reciting note" and this is continued until the words of this part (up to the bar) have all been sung. The words are sung to any pulsation scheme as in ordinary "assured music," but are delivered as they should be spoken, with regular speech accents, and so forth. This first "measure" of a phrase is, then, not measure at all since it has no designated number of beats and accents. It is merely a pitch (or a chord) on which the words of the first part of the phrase are sung. The reciting note is followed by a "cadence formula" (beginning with the second measure of each phrase), and this second part of the chant is sung "in time" that is with the usual number of beats to the measure and the conventional scheme of accentuation.

## Various Editions of Mozart.

I should like to know which is the more generally accepted edition of Mozart's "Sonata in A major." My reason for asking this question is that there is such a great difference, in certain editions, especially in the phrasing, you think this is a matter of individual preference? —L. L.

A. You are correct in thinking that either or not a certain edition is best is a matter of personal preference, so I would let you decide the question for you. If you have editions of the same work, why not select in each what you think is best in the matter of fingering and phrasing?

## Mordents.

Q. 1.—Will you kindly explain the mordent in the 22nd measure of the third Two-part Invention of Bach? Is the lower note to be A-natural or G-double sharp?

Ex 1



2.—In the 13th series of Phillip's Exercises for Finger-Independence, what does the sign  $\text{M}$  mean? —S. S. N.

A. 1.—According to the signature this note ought to be G-natural, but I believe a mistake has been made in the notation. The mordent ought to be marked like this: ( $\text{M}$ ) indicating that the note below is G-sharp. Play the measure as follows:

Ex 2



2.—The sign  $\text{M}$  is an upward mordent and indicates that the scale tone just above the principal note is to be sounded instead of the one just below.

## South American Composers.

Q. For one of our study lessons of the Tuesday Musical Club we have a lesson on the composers of South America. Our library has a few years of book numbers of THE ETUDE, but we have been unable to find articles pertaining to this subject. The composers we have listed are: H. Villa-Lobos, Ignacio Cerwin, Ernesto Lecuona, Herman Bembery, Edward Sanchez de Fuentes, Renaldo Hahn. If you can give me any information about these men or where I might get material, we will appreciate very much your interest.

—Mrs. W. A. B.

A. I am sorry to say that I know practically nothing about the composers of South America, but I remember attending a concert in Washington, D. C., a year or two ago at which compositions by various South American composers were performed. This concert was sponsored by the Pan American Union, and I have an idea that if you will write to the secretary of this Union at Washington, asking for information about South American music, you will be able to get what you are looking for.

## Tempos and Glissando.

Q. 1.—What is the tempo for Invitation to the Dance by Weber. 2.—I have a transcription by Tausig of this same piece which contains an octave glissando. How is it to be played? My hands are very short. What would you suggest? —K. K.

A. 1.—The tempo for the first page should be about  $\text{J} = 100$ ; for the Allegro vivace about  $\text{J} = 84$ .

2.—In playing an ascending glissando, the upper run is played on the nail part of the fifth finger; this finger should be very curved. The lower run is played on the fleshy part of the thumb.

This glissando is impossible with a small hand. The only thing for you to do is to play both alike; that is, with the right hand third (or second) finger. However I can suggest a more effective way. It is this: Start both glissandos from the same point (C below Middle C). This gives the second glissando an extra octave in its sweep up the keyboard and is much more effective than to make both glissandos alike.

## More about Tempos.

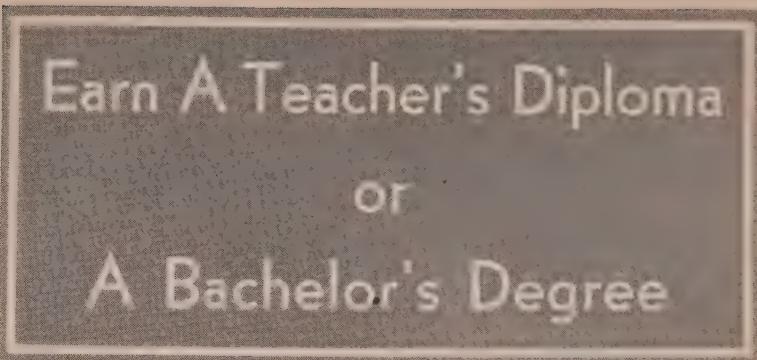
Q. 1.—Would you please tell me at what speed all the movements of "Theme and Variations" by Alberto Morin-Labrecque are played? The first movement is marked Andante moderato.

2.—Would you also tell me at what speed Chopin's Valse in C-sharp Minor is played? It is marked Tempo giusto. —D. A. R.

A. 1.—I am unable to locate the piece you mention. When asking about compositions by the less known composers it is well to give the publisher's name. You say that the first movement is marked Andante moderato. This is a conservative heading and would indicate that the composer evidently believed that players might possibly think it too fast. Such headings are more important than metronome marks; in fact, composers often do not give the metronome markings of their pieces. I suppose they feel that if a player is musical he will be able to sense the proper tempo; if he is not musical, the metronome mark will not help him much anyway.

2.—Tempo giusto means "in exact time," and has nothing to do with defining the speed. This marking would indicate that Chopin did not want the player to use too much *rubato*.

I should say that the tempo for the first page would be about  $\text{J} = 54$ ; the D-flat section about the same. Artists usually play the second page at a rapid tempo, almost twice as fast as the first page.



In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

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## MUSICAL BOOKS REVIEWED

### Music of the Ghetto and the Bible

By LAZARE SAMINSKY

Here we have a survey of the music of the Hebrew Race from the days of the earliest prophets to the present time. If sometimes allowance must be made for a slightly fervid Chauvinism on the part of the author, still this but serves to emphasize the lack of former justice to the subject.

From "Hebrew Music of Past and Present" to "The Jewishness of Wagner" and "Hebrew American Composers," the chapters progress in an ordered pageant of interesting historical development.

An excellent book for any well stocked musical library. Thoroughly indexed and illustrated.

Pages: 261.

Price: \$2.50.

Publishers: Bloch Publishing Company.

### Foundations of Practical Ear Training

By ANNIE LAWTON

With Volume I we are initiated into this practical presentation of a subject which has attracted so much attention in modern education. Following the example of some of the most successful musical educators of our late decades, the author has outlined a scheme for developing a finer sense of hearing, which is eminently simple and practical.

It begins with items so fundamentally simple that even the inexperienced teacher should be able to lead a class into the enjoyment of its benefits. And neither the benefits nor the pleasures should be small, if there be but the warmth of enthusiasm spread over the work.

Every page thoroughly illustrated in a manner to simplify the text.

Pages: 72.

Price: \$1.50.

Publishers: Oxford University Press.

### Greek Games

By O'DONNELL AND FINAN

The greatly revived interest in the Olympic Games and the Greek Drama make the bringing out of just such a volume as this a public service.

A staggering amount of research must necessarily have gone into the preparation of such a work. From cover to cover it is filled with intimate information as to the nature, technique and presentation of these games which had so much to do with the development of that perfect rhythm, poise and grace of contour of the human form divine which have lent a fascination to the "Glory that was Greece" in the process of civilization.

Detailed outlines of the presentation of all forms of this art of motion are given so that they may be presented in pageant if desired, and with appropriate music furnished where needed.

Pages: 170 Quarto.

Price: \$4.00.

Publisher: A. S. Barnes and Company.

### Contrapuntal Harmony for Beginners

By C. H. KITSON

A small volume which presents, clearly and concisely, a practical discussion of the problems of united counterpoint and harmony in a single creation.

After all the study of both Harmony and Counterpoint is for the sake of learning a facility in that good part writing which is

the basis of the expression of thought and emotion through the medium of our modern musical notation and language. How so much of this art could be gathered and offered, all so plainly, between the covers of a so small book, is something at which to marvel. Profusely illustrated in notation.

Pages: 93.

Price: \$1.50.

Publisher: Oxford University Press.

### Music Ho!

### A Study of Music in Decline

By CONSTANT LAMBERT

Starting off with a breezy title, this book carries the reader along with the author's forceful drive, topic following topic with increasing interest as the book proceeds.

If one reads without attention, he may find the paragraph getting ahead of him and be obliged to re-read some of the sentences, for such subjects as three-dimensional realism and two-dimensional abstraction are not to be comprehended while the radio is giving forth a blast of jazz. Incidentally, though Mr. Lambert is an Englishman, his familiarity with American jazz and the cinema and his criticisms of these phases of modernity form one of the book's interesting chapters.

In fact his familiarity with and critical view of European and American literature, poetry, painting and sculpture in their various manifestations, as well as their political and social backgrounds, is nothing less than amazing. One is inclined to wonder how such a wide application of talent left him time to compose in the larger forms, such works as have been produced by the Boston Symphony Orchestra and the Diaghileff Ballet.

While some of his readers may not be far-sighted enough to see with him the time when Wagner will acquire the characteristic of old lavender, they may be comforted to find that atonality may also, before long, be laid away in musk.

Pages: 342.

Price: \$3.75.

Publisher: Charles Scribner's Sons.

### National Music

By RALPH VAUGHN WILLIAMS

The subject of national music can not well be discussed without including the subject of folk-music; and who is better qualified to present this to the musical public than Ralph Vaughan Williams? Such a book as this could not, or would not, have been written before the recent interest in the folk-song "movement"; for it is from the secure platform of folk-music that Mr. Williams watches the passing procession of national music. Although from his vantage-point he deplores the playing or humming of folk-melodies without their words, the book prints the melodies only, and since most of the melodies chosen for examples are unfamiliar to American readers, it is to be hoped that he will be lenient with those who fail to carry out his earnest exhortations.

His explanation of how the principles of composition are founded on human nature is intriguing, adding another burden to the load already carried by human nature.

The book is a development of a series of lectures given at Bryn Mawr College during Mr. Williams' visit to America in 1932.

Pages: 146.

Price: \$1.75.

Publisher: Oxford University Press.

## The Passing of a Great Diva

(Continued from page 202)

The general education of the child, the fortification of the health and the study of music through the medium of some instrument are most important. The young girl who commences voice study with the ability to play either the violin or the piano has an enormous advantage over the one who has had no musical training."

Sembrich was one of the sanest of all great singers. Perhaps this was because she was such a fine musician, or perhaps it was because she had in her husband, to whom she was magnificently devoted in a way which affected all who knew them, a very wonderful adviser, for he was none other than William Stengel, the teacher of her childhood. Stengel was many years her senior, but their marriage was looked upon as one of the beautiful romances of the opera. It was doubtless he who counseled her not to attempt roles which were impossible for her voice to sing without injury. Her only Wagnerian role was Eva. This, however, did not put any great limit upon her repertoire, which included forty operas. Her coloratura work had the articulation which singers of this type, who also play the violin or piano alone seem to acquire. Her upper notes gleamed like diamonds and her lower notes were lustrous pearls. The voice had compass from



and nearly every note was equally good, due, doubtless, to what Lamperti did to give her the correct principles of *bel canto*. Her great roles were *Violetta* ("Traviata"), *Rosina* ("Barber of Seville"), *Gilda*, ("Rigoletto"), *Marguerite* ("Faust") and *Dinorah* ("Dinorah"). In her concert repertoire she knew the great literature in Polish, German, Italian, English, French and Russian. She sang and spoke these languages with perfect acent and inflection.

It was Stengel who influenced her to change her work to the very height of her career. The writer asked him his reason. He replied in German, "Is it not better to remember the beautiful flowers on the branches of the tree than to wait until the fruit shrivels up into a ball in the winter blasts?" Wise action. Sembrich turned her attention to concert and to teaching and became the mentor of some of the most famous singers of our age and her tuition sent upon their way many who will unquestionably become famous in the future. Among them are the prima donnas, Mmes. Queena Mario, Dusolina Giannini, Alma Gluck, Harriet van Emden and Maria Jeritza.

In 1924 she joined the famous faculty of the Curtis Institute in Philadelphia, and while there she taught the following pupils, several of whom are already well known: Josephine Antoine, Enzo Aita, Ernestine Bacon, Margaret Bihari, Ruth Binder, Natalie Bodanskaya, Margaret Plummer Bok, Giacomo Bonaldi, Mildred Cable, Mrs. Marie L. Carlson, Winifred Codd, Rose Chankin, Margaret Codd, Dorothy Davis (Mrs. Wm. S. Ernestine Eberhard, Virginia Gardiner, Ruth Gordon, Euphemia Gregory, Winifred Gumpert, Edna Hochstetter (Edna Corday), Henrietta Horle, Katherine Homer, Josephine Jiran, Rosina Lauria, Louise Lerch, Elsa Meiskey, Mrs. Madge Parker, Jane Pickens (one of the Pickens sisters), Vera Resnikoff, Suzanne Seiger, Charlotte Simons, Susan V. Skillington, Sophie M. Snyder, Virginia Straub, Caroline V. Urbanek, Helen Washington, and Genia Wilkomirska.

In 1925 Mme. Sembrich became one of the first members of the faculty of the Graduate School of the Juilliard School of Music of New York, which position she held till her recent demise. In this institution she taught the following pupils: Mary Catherine Atkins, Elaine Arnold, Josephine Antoine, Lucille Brown, Pearl Besuner, Sylvia Bagley, Mildred Cable, Marie Carlson, Lillian Clark, Helen Couchman, Grace Divine, Annamarie Dickey, Frances Ernest, Marie Edelle, Mollie Gould, Ruth Huddle, Gladys de Almeida, Rosina Lauria, Mary Moore, Nancy McCord, Alma Michelini, Alma Milstead, Ruby Mercer, Margaret Olson, Gaetina Piazza, Edith Piper, Geraldine Rieger, Louise Stilphen, Apolyna Stoskus, Maxine Stellman, Dorothea Torbeson, Edna Weese.

We have been able to give but a sparsely lined sketch of the almost six decades spanned by this remarkable woman, her service to musical art as diva of the operatic and concert stages and as teacher of a generation of young singers. In these years there was but the passing of a noble figure of pure womanhood, with never a stooping to trickery for cheap publicity. And so we stop momentarily to offer this simple tribute to the close of a notable career.

## Make Your Music Look Professional

By ROBIN TUCKER

THE musician who can turn out a neat, professional-looking manuscript is sure to find employment. If this is coupled with the ability to harmonize, to add a piano accompaniment to a melody, or to orchestrate, the musician will be able to make a good living in this field.

The importance of good manuscript cannot be over-estimated. The inexperienced are impressed by it, performers can play from it, and the publisher takes notice of it.

Arrangers usually work out for themselves a method of writing which soon becomes a routine. Here are a few hints that may be adopted for producing fair copy.

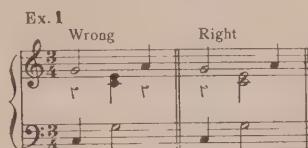
1. Good spacing makes the music look attractive. The music engraver, who makes the plates from which the music is printed, will space out the music before he engraves it. He must see that just the right amount goes on each line and that the music finishes at the end of a page, or, at any rate, at the end of a line. He must see that the words fit comfortably below the staff (if there are words to the piece) so that there is no overcrowding. If there are repeats, he must arrange it, as far as possible, so that the performer has no need to turn back pages.

In the same way that the music engraver will plan all these details before embarking upon the actual engraving of the notes on the metal, so the musical copyist should first map out the "lay-out" of the music before he starts to work.

2. When writing the actual notes of the piece, it is important to get all the notes of one chord, both bass and treble, directly under one another. With a wide nib or special three-pronged nib, a note can be drawn with a single side-ways sweep. This saves time and looks neater. Draw the stems in afterwards, getting them upright and not too long.

3. Remember that the up-stems go to the right of the note-heads and the down stems to the left. See how this rule is carried out in printed music and make a habit of it yourself.

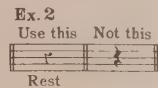
4. Make the notation of each measure complete. Where there is a melodic line in the right hand, as well as an accompaniment beneath, both parts must have the requisite number of notes and rests.



5. Do not overcrowd the work with too many marks of expression. The beginner is liable to put either no marks of expression and time indication at all or else to have some direction in every bar.

6. When writing in the key signature in sharps or flats, get them in the right order. For example, if writing in D major, put the F-sharp of the signature before the C-sharp, not vice versa.

7. Use the alternate form of quarter-note rest in your manuscript. It is easier to draw and looks neater. All the other rests are perfectly simple.



8. Be critical of your work. Remember that clarity is all-important. You will have no complaints of your work if you include these simple rules in your routine and turn out manuscript that everyone can read.

## The "Samson and Delilah" of Saint-Saëns

By SAMUEL G. ADAMS

APPARENTLY Saint-Saëns began his masterpiece in the middle, according to his biographer, Arthur Hervey, who gives some details of the origin of "Samson et Delilah":

The composition of this work followed that of *Le Timbre d'argent*, his first opera, says Hervey. "It may be mentioned that Saint-Saëns had composed the second act of this work before 1870 and that this was tried over privately, the part of Samson being sung by the unfortunate painter, Henri Regnault, destined to lose his life on the battle-field not long after." (Regnault, a close friend of the composer, was killed during the German siege of Paris,

an event which inspired Saint-Saëns to compose his *Marche Militaire*.)

"Doubtless discouraged by the scant prospects of ever having a work of this sort produced on the stage, Saint-Saëns had laid his score aside, when he was induced to take it up again by Liszt, who promised that he would have it performed at Weimar as soon as it was ready. The Franco-German War of 1870 delayed the fulfilment of this promise, which, however, was redeemed a few years later when the opera began its slow but triumphal progress and was gradually incorporated into the repertoires of the leading opera-houses of the world."

## Accent, the Charm of Music

(Continued from page 198)

find that the movement begins with an unaccented measure.

Ex. 2



At first glance at the above extract, one would consider this as an example of simple triple pulsations of the measure rhythm; but Beethoven has obliterated all such thoughts by admonishing in writing, "Si ha s'immaginare la battuta di 6/8," meaning "Imagine the time to be 6/8," that is, throw two measures into one, and consider the

quarter notes as eighth notes. In this example we see the motive (unaccent and accent) represented in measures, which might well be termed "Motifical measures." This is an unusual and instructive example, which forces us to realize that music cannot be adequately expressed by chirography, but that the mensural progression is entirely a matter of feeling; and we also learn that the measure beats, whether the first or third, are only the accents of the motives forming the phrases, and that these motives sometimes take the form of entire measures, ever pulsating in duplo or triple beats.

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Polish Dance, G-flat.....	X. Scharwenka	Valse Triste, from "Kuolemä".....	Sibelius
Prélude, C major.....	Bach	Waltz, C-sharp minor.....	Chopin
Prélude, B minor.....	Chopin	Waltz, D-flat, "The Minute".....	Chopin
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## Music Extension Study Course

(Continued from page 210)

above the other voices of counterpoint brought out as it were, with the prominence accorded a melody. Preserve a good *legato* in both hands as the voices interweave and flow. Aside from musical understanding when playing Bach, one must have clarity of finger work and control of tonal balance between the voices. Even the "Little Preludes" of Bach are big in calibre of music and must be painstakingly undertaken if the finished performance is to bear inspection.

LIVELY STEPPER  
By BERNIE ROSE COPELAND

In order to keep the rhythm intact in this little piece play it in a spirited manner and with well defined accents. In the key of C major it is built for the most part on chord forms. A nice little study in *legato* and *staccato* for first graders.

WITCHES' PRANKS  
By RUTH WALTERS

Fore-sighted teachers will file this number of Ruth Walter's in their memories or better still in notebooks, as a specialty for Hallowe'en programs. It has the "spookiness" which children like so well, and is incidentally quite a nice little recital piece. It is to be played rather fast, and playfully so that the grace notes snap crisply. It should be well accented. The second section beginning measure 17, is taken still faster (*piu mosso*) than the first and consists of short figures in the right hand against a staccato accompaniment. The first theme, reentering, closes the piece.

TWO LITTLE DANCERS  
By MILDRED ADAIR

The two little dancers—one in the right

## The Adult Piano Student

By N. B. SMART

THERE are many people of early middle age who now, for the first time in their lives, have a piano in their home. They look at it with longing and think what pleasure there would be for them and their friends if they could take lessons and learn to play. They are too old, they say.

A mother gave the writer her two little daughters to teach, saying she also wanted to take lessons herself, but feared she was too old. Very decidedly she was told that she was not too old; and she began. All three were equally quick in learning and the children made good progress, but the mother was a problem. The first three lessons were taken on schedule, but she practiced when she was in the humor and said it was no use to practice when she was not. So she practiced any day, any time and any length of time and if the music was not learned she did not take her lesson; so that, after the first three, the lessons came about once a month. During a year of study the children missed only two lessons. The mother had the feeling that more interest was shown in the children's progress than in hers, because she was too old; and nothing that could be said would alter her opinion. Age is not the difficulty with the adult student.

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hand and one in the left—are directed to the text to exhibit an "easy, graceful manner." Little phrases answer one another throughout the brief measures and they are constantly changing from *legato* to *staccato*. This, as Miss Adair points out, forms the teaching point of the little composition.

### THE CATS' SERENADE

By LOUISE CHRISTINE REBE

Very musical felines are these of Miss Rebe's. They play on a banjo. The broken chords are written to be played in banjo style against the melody which lies in the left hand. Follow the pedal marks as given.

### EASTER MORNING HYMN

By M. L. PRESTON

The *legato* must be preserved throughout in this short number written in hymn style. There can be little assistance from the pedal since the soprano and tenor voices are too active to allow of much sustained pedal. In the second section the pedal must be used in measures 18, 19 and 20 to sustain the bass chords while the left hand passes over to play the high E's.

### TWILIGHT DREAMS

By WALTER ROLFE

This waltz affords practice in chord playing. Through the first section the left hand carries the theme as shown by the *sostenuto* marks over the tenor notes. The second section in G major, dominant key, shows the melody in the right hand. At this point the chords are broken downward. The tempo is moderately fast and tone dynamics range from *piano* to *forte*.

Regularity in lessons and practice is the only way to make good progress. Make the lessons regular and the practicing also if only fifteen minutes a day, and the adult student will make better progress in the first year or two than a child. The adult student seldom gives up piano playing after having acquired the ground work, but no one can ever be sure that the child will not turn with enthusiasm to a directly opposite course, casting aside all that has been taught.

A child's difficulty is often lack of ambition. The wish to play good music and to interpret the great masters must generally be taught slowly and surely. Now that the radio is heard everywhere, the student has no lack of incentive. She hears beautiful piano solo and immediately wants to play it. "Can I have so and so? I should practice regularly if I had that," is her plea. It is a fourth grade piece and the student has not yet passed the first grade. Advice can be given, but the teacher cannot dictate to the adult student who is possibly superior in other lines of study. We cannot get, without hard work, that which others, even our great players, have acquired only through years of painstaking effort. Satisfactory progress depends on the adult student herself and the method conscientiously developed. When things are going wrong and we are under a nervous strain, there is no tonic so good as a hour at the piano.

Let the adult aspirant get to work, give steady effort, take advice and progress will come more quickly than to a child.



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### Composers and How They Create

(Continued from page 241)

worked away from the piano. The very magnitude of his purely orchestral canvases obviously permitted him no other alternative. No pianist, however skilled, could have conceived the immensely involved pages of his orchestral scores which even defied many of the orchestras of his day. That Wagner occasionally made use of the piano is known; there are anecdotes detailing the racket he made, hour on end, as he would try to bring to perfection an unusual harmonic progression, or give to a listener a rough—a very rough—idea of a new scene in his opera. In composing, however, he seemed to derive more inspirational help from being attired in gaudy, expensive dressing gowns of rarely fine material. Colored glass was used in the windows of his writing room, further to excite his imagination.

Schumann began his career as a composer by making great use of the piano; but, nearly thirty years before his death, he learned the greater ease of composing away from the keyboard, a change of method induced largely by the historic injury to his finger. In writing for the orchestra, Schumann often had recourse to the violoncello on which he had a fairly well developed technic. In this connection, we might mention that Lamar Stringfield, one of the South's leading young composers of today, continually makes use of his flute in composing away from the piano.

### By Manner Diverse

ON THE OTHER HAND, we know that César Franck made great use of the piano in composing and in a strange way. He would start playing anything that came to hand and keep playing and playing. Often the playing attained the realm of noise. But out of the jangling overtones, the clashing harmonies, the composer would find an idea upon which he would immediately set to work. According to D'Indy, Franck's most illustrious pupil, the master used this method all through his life. This raucous banging, according to Franck's own words, "worked me up a little."

Massenet, while not finding his ideas in the jangling overtones of a pounded piano, did derive considerable inspirational aid from having before him on his writing desk an object symbolic of the opera on which he was working. As he wrote "Thaïs," for instance, he was constantly confronted by a tiny statuette of the famous courtesan, sent him by a colleague. Like his brother composer, Saint-Saëns, he wrote away from the piano, starting first with a pencil sketch, then one in ink from which would come the orchestral score.

As for Richard Strauss, we learn (from an article by William Armstrong, written for THE ETUDE some years ago) that his "composing is done in the afternoon and evening, and I keep it up until one or two o'clock in the morning. . . . When I finish, my mind seems absolutely free from a thought of it, and I go to sleep immediately." Also, from an interview in 1910, "I compose everywhere—walking or driving, eating or drinking, at home or abroad; my sketchbook never leaves me, and as soon as a motive strikes me I jot it down. . . . Before I improvise even the smallest sketch for an opera, I allow the texts to permeate my thoughts and mature in me for at least six months. Then only do I

let the musical thought enter my mind. The sub-sketches then become sketches. They are copied out, worked out, arranged for the piano and rearranged as often as four times. . . . The score I write is a long, troubling, working at it twelve hours at a time."

### The Inimitable Salzburger

MOZART was another composer who spent weeks and months developing his compositions in his mind, only recording them after he had completed them, mostly, in every detail. Puccini, on the other hand, blocked out much of his work at the piano, and then developed it on paper. Tschaikowsky, another capable pianist, made some use of the piano in composing, but wrote fluently and best away from the instrument. Delius, like Wagner, is really a composer for orchestra, and conceives both his music and its score simultaneously. We might mention Percy Grainger once told us that he made use of his nights while riding in "sleepers" to make choral arrangements of his works. Just why "sleepers" provided the necessary inspiration must, perhaps, remain still another of those major mysteries surrounding the work of composers.

### In Lighter Vein

AS FOR the gentlemen who create for us, we are reminded of Victor Herbert's nunciation of the piano as a composition instrument. He contended that he could tell by glancing at a composition whether it had been written at the piano or not from it. He claimed that the prelude to Gounod's "Faust" could have been written while the composer was miles away from the piano, since its score indicated a freedom from the idiomatic clichés of the piano. Herbert once told us that the ideal way to block out a composition was to write and write and write (from the piano, of course), covering a large sheet of paper with the melody and sufficient of the harmony to show what was wanted, not bothering about details. After the composition had been completed, the composer could then be gathered together and worked over in detail, filling in here, filling in there.

William Lyon Smyser gives us a glimmer of that Viennese light opera giant, Lehar, who takes his inspirations where and wherever they come. Riding in a limousine with Smyser, through the streets and chatting in an easy manner, he suddenly stopped, tore through his pocket for a piece of paper and, having found it, started writing madly. About them was the noise of the streets: auto horns blared, street car bells clanged. Lehar, oblivious to all, continued writing. Finished, he snatched his notes, improved them here and there, placed the paper in his pocket and, turning to Smyser, resumed the conversation where it had been so abruptly broken off.

With Sir Arthur Sullivan, his music was reared on the rhythm of the text, rhythm being of prime importance to the creator of "Pinafore" and "The Mikado." This important element determined the melody was then strung on it. A simple harmonic scheme was used during rehearsals, after which Sullivan scored directly for the orchestra, a medium he knew best, master, and the only one on which his music is heard properly.

And so we see, as stated earlier, that composers go about their creative divergent ways. One man's musical poison is another's poison. To use or not to use the piano! There is no final answer. There is only good music and poor music.

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# The Publisher's Monthly Letter

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## PRIATE GRADUATION GIFTS AWARDS FOR MUSIC STUDENTS

close of the music teaching season, and parents too, appreciate receiving from teacher a statement as to the work accomplished and the success

Just as school pupils and their look forward to the final report card dates to receiving their diploma, so students delight in receiving a certificate or a graduating diploma. Teacher that music teachers may awardes and diplomas suggestive of music had printed several designs that were reasonable prices—from 6 cents to . Special engrossing, such as the name, the name of the school, the study completed, etc., may be ar-

or. in gold and silver with appropriate designs are obtainable as awards for students. These and the diploma and forms are illustrated and described in the Musical Jewelry Catalog, a copy will be sent upon request. Prices quoted for engraving medals. Year we are offering a new form that used either as a certificate or diploma, obtainable in the popular size, 8 x 6 and the text is printed in black, glish type. This size diploma is presented in a leather folding case, the moire or silk. Through an agent with a local manufacturer we are supply these cases at prices ranging \$1.00 to \$2.50, each. The new diploma case form is priced at 25 cents. Gold and Ribbons in any two color combinations, 5 cents extra.

Friends, relatives and friends of music frequently request information as appropriate musical gifts for them. Some leather music carrier, a bust statue of the great musicians, or perhaps a medallion, or an article of musical

But, by far the most popular, and the most cherished gift is a fine volume or a book on a musical subject. The choosing of music albums a practical selection is available and a musical gift may be chosen from music books. This year we suggest "Musical Travels" by James Cooke (\$8.00), a book that tells of experience, and unusually equipped, journeys to the musical shrines of visits with musical and international celebrities. Send for descriptive cir-



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For convenience in selecting music books and literature the publishers will gladly send, free of charge, a Complete Price List of Music Books. Price lists of other articles mentioned above cheerfully supplied. Address requests to Dept. R. A., Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

### THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

As each month's issue of THE ETUDE MUSIC MAGAZINE adds its quota of 44 miniature portraits and "thumb-nail" biographical sketches to this series, many expressions of approval are received from musically-inclined folk who are interested in the collection. Many prominent musicians and music teachers are saving each page as it appears, intending eventually to make a permanent reference book of the complete series, the most comprehensive of its kind ever undertaken. If any reader wishes to obtain copies of this feature page that have appeared in

former issues we are prepared to supply them at 5 cents, each.

### EASIEST ORCHESTRA COLLECTION

#### A NEW PART FOR TENOR BANJO

In response to an insistent demand from those in charge of elementary school orchestras, we have published a TENOR BANJO part for the *Easiest Orchestra Collection*. The use of this rhythmic instrument in the beginner's orchestra is not surprising when one realizes the tremendous popularity of the Tenor Banjo in popular orchestras of today.

In addition to the regular printed chord notes, symbols are used throughout the book and these provide a part for other fretted instruments, such as the Guitar or Ukulele. Special care has been taken in these arrangements to select the easiest possible chords suitable to the harmony. The young beginner is thus able to join the orchestra after a very few lessons on his instrument.

Copies are now obtainable. Price, 35 cents.

ADVERTISEMENT

### PUPILS' RECITALS

An old country band director once advised his band that no matter how they had started a piece or how they played through it, they must be sure to make an enthusiastic, impressive ending.

The piano teacher who wants to have pupils come back next season, and who also wants to do a good piece of publicity work which will impress prospective students and their parents, should work up interesting pupils' recitals. Many piano teachers add a little variety to their pupils' recitals by using assisting singers or solo performers on other instruments.

Then it also should be remembered, where a teacher has a large number of pupils, that it is better to run two or three short interesting recitals than one lengthy program which tries to squeeze in every pupil. It is possible, however, to use a great number of younger pupils without calling upon each one to play a piano solo. They may participate in little drills or group exercises or, instead of the formal pupils' recital, musical sketches may be presented, such as the two very successful ones by Mildred Adair, *In the Candy Shop* (50c) and *From Many Lands* (50c). There is also an interesting work by Homer Grunn entitled *In the Forest* (75c).

Teachers with a little imagination do not have much trouble in creating pleasing recital features for young pianists in taking up some of the interesting little suites which may be obtained. Such suites as *Eight Hours at Our House* by Paul Bliss (60c), *Going Through the Zoo* by Francesco B. De Leone (\$1.00), and *Our Little American Cousins* by Lalla Ryckoff (75c), or a piano collection like *The Melting Pot* (75c) afford a good basis for recitals where costuming or other helps may be used to present young pupils with that measure of showmanship necessary to enthuse the young performers and to hold the interest of their audiences.

Recitals based on music for special seasons such as Spring or Summer, or upon special subjects such as flowers, birds, nature, nationalities, etc. help solve the problem for some teachers. THEODORE PRESSER CO. always is glad to send a selection of numbers for examination upon receipt of the teacher's request describing the type of material desired and the approximate grades.

Now is the time to think about preparing the ensemble numbers, either for one piano-four hands, two pianos-four hands, two pianos-eight hands, or one piano-six hands, which always serve so well in close-of-the-season recitals. Graded and classified lists of numbers of this character will be cheerfully sent on request, or a selection of such numbers may be had for examination.

### FIRST GRADE PIANO COLLECTION

Of all the books brought out by music publishers there is none for which a greater demand exists than collections of easy piano pieces. The primary goal of every student is accomplishment. The beginning piano pupil, or the youngster just a month or two past the beginner's stage, enjoys nothing more than displaying his ability at the keyboard, obtains no greater satisfaction than the realization that his study has enabled him to play a "real piece"—just like experienced players do.

Teachers realizing this provide tuneful, and oftentimes really helpful, supplementary material to the instruction book just as soon as possible. For reasons of economy an album of easy pieces is preferable. This new book will contain a generous collection of worth-while first grade pieces, selections that will instantly attract the young student's attention.

While it is in preparation copies may be ordered at the special advance of publication cash price, 35 cents, postpaid.

(Continued on page 252)

## THE COVER FOR THIS MONTH



It has been estimated that close to half a million women in all parts of this country are affiliated with the National Federation of Music Clubs. The magnitude and the number of the contributions made by these women to the cultural life of homes, communities,

cities, states, and the nation are beyond possibility of measuring or counting. It would take a volume to enumerate all of the activities and undertakings fostered under the national and state committees and the individual clubs of the Federation. This month, however, those who come to the great Biennial Music Festival of the National Federation of Music Clubs to be held in Philadelphia with headquarters at the Bellevue-Stratford during the period from April 23 to April 30, will be able to get some estimate of the value of an organization of this character to the country at large.

In taking note of this great Biennial Convention, THE ETUDE felt that the cover for the April issue should pay tribute to some woman whose name was permanently placed high in the annals of music.

The name of Marcella Sembrich, whose portrait appears on the front cover of this issue, always will stand for a famous coloratura soprano who was without equal in many of the operatic rôles she performed. She also had a marvelous concert repertoire in half a dozen different languages. Her voice was about two and a half octaves in compass, with a special brilliance in the upper register, and she also possessed great powers of execution.

Her real name was Praxede Marcelline Kochanska, but professionally she used her mother's maiden name of Sembrich. She was born in Wisniewczyk, Galicia, February 15, 1858. Her father was a musician and at the age of four, started her with piano lessons. She also was given instruction in violin playing. When only eleven she was sent to the Lemberg Conservatory, there studying piano and violin for about four years. She also sang in the Conservatory chorus. Then she went to Vienna to complete her studies under Liszt. The story goes that in her sixteenth year she played on the piano one of Liszt's rhapsodies for the composer, then, after playing a difficult Wieniawski number on the violin, she sang for the master. Liszt commended her playing highly, but his advice was, "Sing! Sing for the world, for your voice is that of an angel." She then studied singing in Vienna under Rokitansky and in Milan under the younger Lamperti.

Just before she made her début at Athens on June 3, 1877, as Elvira in Bellini's *I Puritani*, she married W. Stengel, her former piano teacher at Lemberg. They were married a little over forty years when he died in New York, May 15, 1917.

Sembrich had great success in Europe and England prior to her American début in New York at the Metropolitan Opera House, April 24th, 1883. In 1898 she became definitely affiliated with the Metropolitan Opera Company and was with that company until her farewell operatic performance at the Metropolitan Opera House February 6, 1909. Mme. Sembrich continued her concert career many years, but the latter part of her life was devoted to teaching and she was greatly beloved by many gifted pupils whom she guided upward in the vocal art. She was one of the celebrated teachers on the faculty of the Curtis Institute of Music in Philadelphia.

Mme. Sembrich died in New York, January 12, 1935, and thousands, in paying their respects as her mortal remains were laid to rest, made the solemn scene appear as though a grief-stricken country were paying its respects to a departed member of the royal family.

## PIANO FUN WITH FAMILY AND FRIENDS

The old proverb runs, "A merry heart doth good like a medicine but a broken spirit dieth the bones."

Not every one, of himself, can avoid worry, keep up spirit and be happy. That

is why it is good for us to have our social groups where some jolly hearts can pull others into an atmosphere of merriment or entertainment which will make them forget themselves and obtain a refreshing benefit that will buoy them for perhaps days to come. The person to whom light entertainment seems silly and juvenile is on the border of losing, if he has not already lost, an elasticity of the emotions which means so much to sane and balanced living.

This volume, *Piano Fun with Family and Friends*, is going to provide groups with material and ideas for some happy evenings as long as there is at least one present who is able to play the piano a little bit. Every home possessing a piano and a fair sized family group or circle of friends ought to have this book. It also will be of interest to piano teachers who want something for bringing pupils together in happy gatherings. Incidentally, in helping to make the piano a central home attraction, this volume has a value to piano teachers that is quite obvious.

The advance of publication cash price is 60 cents, postpaid.

## COMMENCEMENT MUSIC

In most institutions of learning the music for the commencement, class night, and baccalaureate programs is now being rehearsed, but, realizing that in some schools less elaborate programs are given, requiring little preparation, we are here listing a few appropriate chorus selections and piano ensemble numbers.

## COMMENCEMENT CHORUSES

## UNISON

Cat. No.	Title and Composer	Price
20276	Fealty Song—Spooner	\$0.10
20231	Spring Song—Wilson	.06

## TWO PART—TREBLE VOICES

107	Merry June—Vincent	.10
149	Pond Lilies—Forman	.15
155	Voices of the Woods—Rubinstein-Watson	.06
108	When Life Is Brightest—Pinsuti	.08

## THREE PART—TREBLE VOICES

159	Dance of the Pine Tree Fairies—Forman	.15
20229	In Measured Tread—Costa	.08
20133	Leny June Is Here in Beauty—Hosmer	.12

## MALE VOICES

20355	Free As the Wind That Blows—Wilson	.08
20135	Tackle It. Boys Chorus—Wilson	.10
20313	The Three Clocks—Starke	.08

## MIXED VOICES

10834	Alma Mater—Bischöfle	.06
20160	Come, Gentle Spring—Haydn	.10
138	Come to the Gay Feast of Song—De Reff	.15
20344	Oh, Hail Us, Ye Free. From "Emani"—Verdi	.10

## BACCALAUREATE CHORUSES

## TWO PART—TREBLE VOICES

20301	Praise the Lord—Baines	.12
20225	Praise Ye Jehovah!—Gounod	.08

## THREE PART—TREBLE VOICES

20269	A Song of Praise—Goublier	.12
20285	Unfold Ye Portals. From the "Redemption"—Gounod	.10

## MALE VOICES

10452	Praise the Lord—Mayer	.10
20199	Praise Ye the Father—Gounod	.10

## MIXED VOICES

20352	Great and Marvellous Are Thy Works—Gau	.15
44	Praise Ye the Father—Gounod	.08

## PIANO ENSEMBLE NUMBERS

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6717	Grand Galop Brillant. Op. 71—Wollenhaupt	.90
4773	A May Day—Rathbun	.75
14296	Over Hill and Dale. Op. 270—Engelmann	.50
11145	Polonaise Militaire in A Major. Op. 40, No. 1—Chopin	.60

## ONE PIANO—EIGHT HANDS

11271	In the Procession—Heppert	.80
26225	The School Flag—Spaulding	.40
17064	Taps!—Engelmann	.75

## TWO PIANOS—FOUR HANDS

30289	Gondoliers—Nerin	R-1.50
16953	Grande Valse Caprice—Engelmann	1.25

## 30057 Norwegian Dance. Op. 35, No. 2—Grieg

30290	Venetian Love Song—Nerin	1.00
18245	Salute to the Colors, March—Anthony	.80

## TWO PIANOS—EIGHT HANDS

7296	Concert Polonaise—Engelmann	1.00
6822	Marche Triumphale—Rathbun	.90
18245	Salute to the Colors, March—Anthony	.80

Send for lists of additional titles, or of operettas, cantatas, pageants, etc.

## PHILOMELIAN THREE-PART

## CHORUS COLLECTION

## WOMEN'S VOICES

Recent announcements of new publications for three-part women's choruses have met with more-than-ordinary response, in fact, the general demand for such material has increased greatly in the past few years. It was this marked demand that prompted the compilation of this collection and our judgment in undertaking the work has been vindicated by the many advance of publication orders that have been received.

The compilers have made every effort to produce a useful volume, a collection of three-part choruses that women's club choruses and the singing groups in high schools, academies and colleges can call upon for almost any type of chorus to prepare for their performances. How well they have succeeded, advance subscribers will soon have an opportunity to judge, as "first-off-the-press" copies are expected in the near future. We who have seen the contents believe this will prove an outstanding book of part songs and we confidently await the verdict of our chorus director friends.

There is still an opportunity, during this month, to order a copy of *Philomelian Three-Part Chorus Collection* at the special advance of publication cash price, 30 cents, postpaid.

## THE CATHEDRAL CHOIR

## A COLLECTION OF DISTINCTIVE ANTHEMS FOR CHORUS-CHOIRS

One of the most profitable anthem collections for a music publisher to issue is the type which gives the volunteer choir with little training easy-to-sing numbers which show they have a repertoire different than the hymns or gospel songs used by the congregation. Not every church choir, however, is composed of groups of limited vocal ability and little interest in regular earnest rehearsal work, so therefore it is only right that the music publisher take steps to provide these more ambitious choir groups with such a collection as will give them a goodly lot of worth while numbers at but a fraction of the cost of obtaining every number in separate anthem form.

The choir directors with whom musicianship counts and congregations with musical appreciation of a high order will find quite gratifying these attractive anthems which good choirs will enjoy singing.

A single copy may be ordered in advance of publication at the special price of 30 cents, postpaid.

## LITTLE CLASSICS'

## FOLIO FOR ORCHESTRA

The enthusiasm aroused by the initial announcement of this new orchestra book by the compiler of the *Easiest Orchestra Collection* is very gratifying. The present-day need in the field of music for beginning orchestras is for simplified arrangements from the master composers. The mind of the child is receptive to beautiful music and it is of great importance that the immortal melodies of the classic writers become familiar at an early age.

To meet this need, the compiler of this new collection has selected miniature works from Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and other masters, yet care has been taken not to include arrangements which are available in other books of this grade.

The instrumentation meets all the requirements of the modern school orchestra, with parts for band instruments in combination with the orchestra. Violin parts include 1st Violin, Violin Obbligato A, Violin Obbligato B, and 2nd Violin, all within the first position, together with a Solo Violin part which utilizes the third position. In addition to the usual instrumentation, a part for Tenor Banjo will be published, with chord symbols for the use of other fretted instruments.

The special advance of publication cash price for each part is 15 cents; for the piano accompaniment, 35 cents, postpaid.

(Continued on page 253)

## WORLD OF MUSIC

(Continued from page 193)

SIR HENRY WOOD has played a trick at the expense of our British. Some years ago he presented on one programs a transcription of the "Toccata D minor" of Bach, for full orchestra, organ, by a talented young Russian, Klenovsky. Then the public was led to believe that Klenovsky had died, and the much regret expressed for the loss of a gift. Now Sir Henry lays aside the novsky, at the same time twitting his men for their fine discrimination of the foreign to the home art. American might profit by example!

ANOTHER MOZART COMPOSITION has been discovered. It is a "Concerto Fagotto" written in the period of 1775. It was found by the musicologist, Max fert, and is announced for publication.

FRANCOIS PLANTE, eminent French pianist of a previous generation, died December 19th, at Mont de Marsan, France, at the age of ninety-five. Born March 2, 1838, at Orthez of the Basses Pyrenees, he gave his first concert at seven, then finished his studies of the piano under Marmontel at the Conservatoire, after which he won a reputation as a concert artist in England and the continent and became the intimate of masters as Rossini, Gounod, Wagner, Liszt.

THE INSTITUTE OF CATALAN STUDIES, of Barcelona, Spain, is publishing the score of "Celos aun del aire matan" opera with the libretto by Calderon and music by Juan Hidalgo, which was performed on December 5, 1660. This work proves a definite existence of opera in Spain than been hitherto believed. There have been found also parts of "La selva sin amor" opera by Lope de Vega, which was presented in 1629. It had, however, one act only, the work first named was in three acts.

ERROR: By a slip of source unknown the "Symphony in C minor," mentioned in item two, column three, of the "World of Music" for February, was attributed to Brahms; when it was, in truth, the "Resurrection Symphony" (also in C minor) by Mahler.

COMPETITIONS

A PRIZE of One Hundred Dollars, for an Anthem with English text and no restriction as to length, is offered by the H. W. Gray Company, under the auspices of the American Guild of Organists. Manuscripts must be sent, not later than May 1, 1935, to the H. W. Gray Company, 159 East 48th Street, New York City, from whom further particulars may be had on application.

THE WALTER DAMROSCHE FELLOWSHIP in the American Academy in Rome is open for competition. It provides for six years of study at the Villa Medici of Rome, with six months of travel each year, for visiting leading music centers of Europe and for personal acquaintance with eminent composers and musicians, along with opportunities to conduct his own compositions. To unmarried male citizens of the United States, not over thirty years of age. Full particulars to be had from Roscoe G. Green, 101 Park Avenue, New York City.

A SCHUBERT MEMORIAL PRIZE, providing for a debut in a rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in connection with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance may be had from Mrs. John Alexander Jardine, 1112 Third Avenue South, North Dakota.

THE EMIL HERTZKA PRIZE for international competition, music-dramatic work—opera, ballet or tomme. Manuscripts may be submitted January 1, 1936; and full information may be had by writing to Dr. Gustav S. Opernring 3, Vienna 1, Austria.

## VIOLIN VISTAS

FOR FIRST POSITION PLAYERS  
(With Piano Accompaniment)

umber of years ago the THEODORE PRESSER CO. published what at that time was new in violin literature—a book almost exclusively of new copy pieces that had never been included in other collection. The title given the as *Album of Favorite First Position for Violin and Piano*. Probably every of this note who is interested in the news this volume. Its sale has been

dy, our reason for calling attention to publication is to point out that tors believe that in this new volume we not only equalled, but probably exceeded, the amount of interesting material in the contents. Many students, along in the first year of violin need something to stimulate their in some tuneful, easy-to-play music is aid to induce practice. Many adult players, who had little opportunity for advancement in their youth, like hold of a book such as this and find ours of pleasure in its music offerings. believe the title of this book will attract, student and music lover. We invened that the contents will win qualified approval, as no expense has

been in collecting the very best mabtainable. A separate part printed in well-spaced notation of a good readze will be furnished for the violinist. and accompaniment will be printed in bat is, with the violin part (in smaller printed above the piano part. e interested in obtaining a copy of the ition of this album may order now at al advance of publication cash price, ts, postpaid.

DOWN-UP BEGINNER'S BOOK  
FOR PIANO

he title implies, this piano method is for the adult beginner. Hence, all date ideas considered essential in music of former years have been discarded, with the usual single-note approach one finds in other methods.

the use of pictures of the keyboard, pupil is presented with the primary in their various positions. Thus he "see" and then "play," making har from the very first lesson. Interest tained by the use of familiar songs oldies; also easy arrangements in duet or teacher and pupil.

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STUDIES  
FOR THE YOUNG VIOLINIST

By D. C. DOUNIS

in teachers, who realize the importance thorough technical foundation, will like this new book by a distinguished man authority on the instrument. Cont in this small volume is much essential for first position work—studies strive to cultivate balance between the the left hand, independence of the smoothness of action and evenness of in crossing strings with the bow. An unity to become acquainted with the of this valuable work is offered by al advance of publication cash price single copy, 15 cents, postpaid.

## CHANGE OF ADDRESS

is important that we be immediately d where a subscriber changes his or dress. Notify us at least three weeks nce of the change, giving both old e addresses. Your co-operation will t copies of THE ETUDE going astray.

A FAVORITE  
COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

## CEDRIC W. LEMONT



There have been speakers and writers get involved because they spoke of the Pilgrims when they meant the Puritans and, likewise, some have inferred that the United States was America instead of saying United States of America.

Among successful American composers is Cedric Wilmot Lemont, who was born at Fredericton, New Brunswick, Canada, December 15, 1879. He was educated at the University of New Brunswick and later graduated from the New England Conservatory of Music and the Faletten Pianoforte School, having among his teachers Carl Faletten for piano and H. M. Dunham for organ.

In his activities as an organist and a choir-master, Mr. Lemont held various church positions in Canada and United States. In 1907, he became teacher of piano in the Walter Spry Music School, later known as the Chicago Institute of Music. For years he was located in Columbus, Ohio, there having given special Summer courses in piano and composition at the Columbus Institute of Music. He is now located in New York.

Besides being a composer of many successful

piano compositions and some songs, church music, and violin and piano pieces, Mr. Lemont has a well established reputation as a teacher and as a concert pianist.

In 1914 Mr. Lemont married Anna B. Taylor of Fredericton and it was their daughter, Sheila, who inspired her blind piano teacher, Arthur Kellogg, to write and compose the song, *Sheila*, which the famous baritone, John Charles Thomas, has made one of his favorite radio and recital numbers. His fine rendition of this number in obtainable on Victor Record No. 1632.

Below only a selected list of compositions by Cedric W. Lemont is presented and his interesting set of studies, *Facile Fingers*, also is mentioned. His compositions are particularly charming teaching pieces of the graceful, finished type and piano teachers will do well to make acquaintance with all of them. Any of the numbers named below will be sent for examination to piano teachers making such request of the THEODORE PRESSER CO. Mr. Lemont also has several successful piano suites which include *Dream Pictures*, *Creole Sketches* and *A Spanish Fiesta*.

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Beware of the fake magazine subscription agent, man or woman, offering you THE ETUDE or any other high class publication at a ridiculously low price. Assure yourself that any offer presented to you not only is authentic but that the party to whom you pay the money is responsible. Daily receipt of letters complaining that money has been paid to a stranger and no magazines have been received prompts this warning.

Be on your guard against "sob-sister" stories and young men using the canvass that they are "working their way through college" and are trying to get points as credit to pay for their tuition through magazine subscriptions. Ninety-nine times out of a hundred the man has never seen the inside of a college—does not expect to go and is only interested in getting your money. Authorized agents of THE ETUDE carry the official receipt book of the Theodore Presser Co., the publishers. Permit no changes, nor alterations, in the contract offered. Help us to protect you.

## Compositions of Cedric W. Lemont

## PIANO SOLOS

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25156	At the Fairy Fair	3	\$0.35	26094	In Uniform	3	.35
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## A QUOTATION FROM HORATIUS

As the Springtime comes along, we see the countrysides bursting forth in beautiful blooms which presage the useful fruits to follow later. Active music workers, and particularly the teacher who must remember the practical side of educational work, seek out publications which combine musical charm with usefulness.

It is publications of this character in all

## NOTE SPELLER

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21023 Bow Down—Shenk..... .12

259 Bridal Chorus, From "The Rose Maiden," Crown..... .15

21172 Favorite Selections from "The Bohemian Girl"—Balfe-Carleton..... .20

35069 The Sweetest Flower That Blows—Hawley..... .10

35160 Come with Me to Romany—Browne..... .12

branches of musical activity which achieve success, and it is the successful publications which come up for new printings. That is why here each month we list a selected group of representative numbers from the last month's publisher's printing order. THEODORE PRESSER CO. always is glad to extend its examination privileges on these works to any interested.

## OCTAVO—MIXED VOICES, SECULAR

10544 The Storm—Edwards..... \$0.20

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35069 The Sweetest Flower That Blows—Hawley..... .10

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21144 Lullaby—Brahms-Perry..... .06

35291 A Song of Steel—Spross..... .15

35091 There, Little Girl, Don't Cry—Westendorf..... .06

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A Day in Venice (Three-Part, Women's Voices)—Nevin..... \$0.60

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Evangeline (Three-Part, Women's Voices)—Spross..... .75

A Spring Symphony (Three-Part, Women's Voices)—Gibson..... .60





## JUNIOR ETUDE—(Continued)

### Jane's Easter Piece

By CARMEN MALONE

received her Easter piece, and sighed with real regret; "another piece," she said, "rise and then forget." She played it woodenly—less her fingers were. the thought: Did Easter mean such as that to her? The whole cried out that "Christ is risen!" Reverberated—did not cease; Now, nevermore will Jane receive A piece that's "just another piece!"

### Scratches

By OLGA C. MOORE

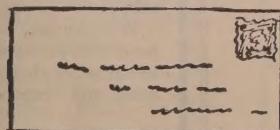
set you tomorrow at Miss studio to practice the duet," said well as they walked home from I do hope she leaves that card the back of the keyboard." cardboard? I never saw any," Sally. She always has a piece of carding at the back of the keys. It is so I can't play!" You know Miss Austin is very new piano and I suppose she wants it to be scratched up. Didn't notice how she has the legs of the stepped up so the boys will not come with their big shoes?" and flashed in the sun and a big cedar in her overly large ring. "the claws," thought Sally as she long nails. began Nell, "Miss Austin has me wear my nails too long and long my hand position. But I like

"Of course they do ruin your hand position. You know you will never be a good player if you use a bad hand position. Then, too, they often jab the front of the piano as you play and scratch it up."

The next morning Nell reached the studio first, and Miss Austin produced the cardboard. "Oh, Miss Austin," pleaded Nell, "please do not use that today. See, I have filed my nails back even with my fingertips."

"Good!" exclaimed Miss Austin with pleasure in her voice. "Nell, you know all musicians must sacrifice something for their art and with you it is long fingernails. You will be surprised to find how your playing will improve when your fingers stop sliding back and forth on the keys."

Just then Sally entered. "Now for the duet," said Miss Austin, "and let us have it better played than ever before. Nell will play like a real musician today because she feels like one."



DEAR JUNIOR ETUDE:  
I am sending you a picture of our Handel Club. We have twenty-six members, about composers and play for each the piano and violin. Recently we took tunes and the one remembering of the most folk songs won the also receive prize cards for good and outstanding class work.

From your friend,  
JOAN WHEELER,  
Kansas.



### My Musical Ears

By MARGARET LINER  
(Age 13)

is such a funny thing  
every day  
everything I'm practicing  
tells me how to play.

It does not let a thing slip by  
Unless it is just right.  
It always wants to make me play  
To please whome'er I might.

It tells me when I play wrong notes,  
And when my tone is good.  
It tells me how to pedal, too,  
And play as teacher would.

It does not let a thing slip by  
Unless it is just right.  
It always wants to make me play  
To please whome'er I might.

### JUNIOR ETUDE CONTEST

THE Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month, "A Good Listener." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not, or belonging to a Junior Club or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, before the

eighteenth of April. Names of prize winners and their contributions will be published in the issue for July.

Put your name and age on upper left corner of your paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with ALL of the above conditions will not be considered.

### Chopin

(PRIZE WINNER)

We can hardly think of the piano without thinking of Chopin, since he wrote almost entirely for that instrument. Frederic Chopin was born in 1809 in the village of Zelazowa, near Warsaw, Poland. Surrounded by refined, cultivated people, he soon became fond of music and literature. He occasionally tried his hand at poetry and the production of one-act plays.

In his fourteenth year a *Rondo in C minor* was published with great success. This started his line of beautiful compositions. He was of slender figure, high forehead and dreamy eyes. Though not sickly, he was never robust. He gave his last concert in Paris in 1849 and though weak, he played beautifully. On the morning of October 17, 1849 he passed away and every writer agrees that we must acknowledge Frederic Chopin as one of the greatest piano geniuses of all time.

ROY BORGONOVO (Age 12),  
California.

### Chopin

(PRIZE WINNER)

Chopin was born in Poland in 1809 and was among the first pianists of the world and a great composer, living about the same time as Schumann. His Waltzes, Mazurkas and other compositions have great charm and are rich in melody, harmony and rhythm. He wrote his first sonata not for the world but for his teacher and later when he lived in Paris he opposed the publication of this sonata, saying, "a man might write such music before he is fourteen years old, but not today."

Chopin abhorred all program music. Through the powers of his tones alone he moved his hearers to poezing and dreaming of battles and victory. That kind of music, and that alone is the true program music. As a writer of melody he stands in the very first rank. As a master of harmony he stands above all except Wagner.

DOROTHY VIRGINIA KYLE (Age 13),  
Virginia.

### Chopin

(PRIZE WINNER)

Frederic Chopin was born in Poland in 1810. His father was a successful school teacher, a Frenchman, and his mother a highly cultured Polish lady. Chopin showed great sensitiveness toward music at an early age, and so pronounced was his talent that he played a concerto in public at the age of nine. He became a great pianist and Hummel and Field were among the first to influence him in his technic. The most prominent trait in his playing was the inexhaustible fund of poetry. His sense of rhythm was unusually keen and he was able to vary from the strict time without disturbing it fundamentally. He was so original that one wonders from what source he obtained his inspiration. His music is poetic throughout and his harmonies are rich and varied.

HELEN MORTON (Age 14),  
Tennessee.

N. B.—Some authorities give the date of Chopin's birth as 1809 and others as 1810, due to differences in the calendar used in Poland at the time.

### HONORABLE MENTION FOR JANUARY CHOPIN ESSAYS:

MARY ELLEN HUTCHINGS, Olive Rapp, Helen Gehring, Katherine Combs, Jane Earl, Mary Galagher, Evelyn Mendelson, Bessie Onishi, Marjorie Roll, Georgia Nell Elliott, Clara M. Haines, Erma Larson, Marjorie Meehan, Iola June Albright, Monique Christie, Robert Hochhalter, Harriet Knight, Irene Smisek, Loretta Jensen, Margaret Bellamy, Josephine Hayes, Gladys Henderson, Patricia Howley, Dorothy Raymond, Edwin Maher, Louise Godbey, Mary Kastanakis, Ruth Elaine Kyler, Katherine Kostine, Pearl Brown, Catherine Davidson, Marion Bothwell, Frances Martin, Marion Cotton, Lilly King, Audrey Axcell, Ruth Jackson, Helen Cembalisty, Sara Margaret Ellpey, Maxine Cook.

### PRIZE WINNERS FOR JANUARY

#### PUZZLE:

HELEN RUTH HODGSON (Age 12), Illinois.

MARY ELLEN RIECK (Age 10), Virginia.  
JAMES CULLEN (Age 11), Minnesota.

### HONORABLE MENTION FOR JANUARY

#### PUZZLE:

MURRAY DRANOFF, Helen Erday, Dorothy Virginia Kyle, Dorothy Marie Carr, Eva Mae Chambers, Vivian Aspinwall, June Shepherd, Mary Kastanakis, Louise Godbey, Leah Binder, Margie Acker, Dolores M. Tischard, Dorothy T. Sviha, Robert Canfield, Rhoda Scroobie, Dossie Melva Payne, Edith Meglemse, Muriel Stephenson, Robert Redfells, Margaret Schmit, Arlene E. Young, Eva Cope, Sylvia B. Rose, Anne Parkin, Lila Peck Walker, Hilda M. Anderson, Claudia Tiala, Marcus Wilbain.

### ANSWERS TO JANUARY BROKEN

#### LETTER PUZZLE:

WAGNER  
BEETHOVEN  
SCHUMANN  
SCHUBERT  
DEBUSSY  
BACH  
CHOPIN  
MOZART  
HANDEL  
DVOŘÁK

### DEAR JUNIOR ETUDE:

I enjoy singing and playing the pieces in THE ETUDE and last summer I taught my little sister how to play the piano. I have composed several pieces, including seven songs, two operettas and five other pieces. I am enclosing my Kodak picture.

From your friend,  
PHYLLIS RAE ARDEN (Age 15),  
Colegio Ward,  
Villa Sarmiento,  
Buenos Aires, Argentina.



## An Evening with Nevin

(Continued from page 201)

an important service, because the Wagner music was then not heard so commonly as now.

During this winter, too, he wrote a set of four piano numbers. This set includes *A Fontainebleau*; *In Dreamland*; *Napoli*; and *At Home*.

*A Fontainebleau*, in the style of an old French dance, would be especially appropriate here.

Some time later, during a winter in Italy, the "Venetian Suite" was written. It is nearly as popular as *Narcissus*. There are four numbers: "Dawn"; *Gondoliers*; *Venetian Love Song*; and *Good Night*.

An excellent arrangement of this suite for four hands on two pianos is obtainable and would lend variety in a pupils' recital.

## A Master Song Is Made

NEVIN had established a studio in New York where he wrote *The Rosary*. There are ever so many stories about how it was written; but Mrs. Nevin has said that a childhood friend sent the poem to him in a letter. The poem, by the way, was written by Robert Cameron Rogers.

Nevin read the poem over and over, until he knew it by heart, and the next day, when he came home from the studio, he put the manuscript in his wife's lap with a note. That manuscript is now in the Library of Congress at Washington. It was given by Mrs. Nevin. The note read, "Just a little souvenir to let you know that I thank *le bon Dieu* for giving me you. The entire love and devotion of Ethelbert Nevin."

Some time later *The Rosary* was first sung in concert, and, on May 2, 1898, in Mrs. Nevin's diary is written, "Took *The Rosary* to Schirmer this morning."

Madame Schumann-Heink has said she likes to sing *The Rosary* because it is a perfect song and her favorite American song. She calls attention to a very interesting point about the writing. We know a rosary is made of a succession of small beads and then a large one. In the same way the little notes slip along and pause at the end of each line. Then at the end of the rosary there is a cross, and, strangely enough, at the climax of the song the notes really do form a cross. It would be absurd to suppose that such technical occurrence was calculated.

This structure may be indicated on the piano. Any arrangement of *The Rosary* might be used, but not a transcription.

Essentially, Nevin wrote spontaneously what he felt. Quite unconsciously he discussed the fundamentals of human existence—life and death, grief and joy, love and hope. These he translated into music which all the world can understand and to which it must be responsive as long as human nature obtains.

## Music and the Man

HIS MUSIC is completely his own. He never borrowed his tunes. He mastered thoroughly the tools of his art—the technic, laws of composition—and he used them so skillfully that his musical phraseology is always exquisitely adequate. A particularly happy instance of this is *The Woodpecker*.

He, himself, said, "While I am doing nothing great, I am doing the best I can; and I mean, if possible, to leave a trail of sunshine behind me." And in a letter to his mother he wrote, "Love rules the world, with a sunbeam—not with a thunderbolt."

He lived true to these beliefs—gentle, but not timid; just, but not over-modest;

considerate of all people, because he really loved them; and he was beloved by all people, a gracious gentleman with a keen mind, a child heart and an artist soul.

Among the manuscripts left behind, when his labor was finished, were several lovely songs and a piano suite that were subsequently published.

The piano suite, "O'er Hill and Dale," comprised four quite different numbers: *It Was a Lover and His Lass*; *The Thrush*; *Love Is a Straying Ever Since Maying*; and *The Lark's on the Wing*.

One of these songs has traveled many times around the world. It vies with *The Rosary* in popularity. There are a number of arrangements and transcriptions: as piano solo, as waltz, as chorus, and in other forms.

*Mighty Lak a Rose* is a small song; but it is a gem in simple beauty.

of your musical consciousness your play will never be individual.

In the compositions of the mystic, Cé Franck, you will hear not only heavenly sounds, but ethereal silences.

Do not expect to drain your teacher of all inspiration at each lesson. Let the flame at which you must catch fire.

## Tips to Thinking Students

By EMILY McDougall

PRECISION is even more necessary in the production of a mellow tone than it is in the production of a dry, harsh tone.

Balance of hands and arms on the keys, for which the muscles must be relaxed and controlled, is the physical cause and the secret of the carrying quality of all gradations of tone in pianoforte playing, from the faintest *pianissimo* to the loudest *fortissimo*. Balance is the secret of ease in pianoforte playing, of an effortless rotary motion, of certainty of aim, and of a perfect legato.

A fine staccato and non-legato spring in the first place from a perfect legato; the former are merely forms of the latter shortened to different degrees. The fall

## Next Month

THE ETUDE for MAY, 1935, Will Include These Features Rich in Practical Interest



DAN BEDDOE

## SINGING AT THREE SCORE AND TEN

Dan Beddoe, the noted Welsh concert and oratorio tenor, born during our Civil War, is still greatly in demand as a soloist. How he has retained his singing powers will be told in this remarkable interview.

## PALESTRINA, THE PRINCE OF MUSIC

The Hon. Tod Buchanan Galloway, having noted the great renaissance of interest in the works of Palestrina, presents an article keenly alive with practical allure in its delineation of the life and achievements of this master.

## HAVE YOU GOT RHYTHM?

Dr. Francis L. York not only tells what rhythm is, but he also gives numerous examples outlining the "tricks" of how to play rhythmic designs fluently.

## BEAUTY THROUGH WRIST ACTION

Just one reading of this excellent article by Clement Antrobus Harris will give you lots of new ideas which cannot do other than improve your playing. This one article will be doubtlessly worth to you more than the price of a whole year's subscription.

## THE MUSIC OF THE SPAINS

The Iberian influence in musical art has spread from the Spanish peninsula to all other countries settled by Spaniards. Do you know what a *Tango* is, and why it is so named? If not, you would better read this article on music in Hispania and in Spain in America.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

Any arrangement of *Mighty Lak a Rose* may be used here.

Nevin never attempted to write an opera. In fact he left the larger forms and the orchestra to others. He was a musical miniaturist, and one to the manner born.

Ethelbert Nevin made for himself a quite unique place in musical history. Because of this, his name and writings, living today in the enhanced appreciation of passing years, must be acknowledged as truly great.

## SELF-TEST QUESTIONS ON MISS RICE'S ARTICLE

- What of Ethelbert Nevin's ancestry?
- What of his childhood?
- What was his first published composition?
- Tell something of his choice of a career.
- Tell something of Nevin's personality as a youth.

and rebound of the key in a crisp staccato must appear to be simultaneous in the mind of the player.

What the hinge is to the gate, so is the wrist to the hand.

A lightly hung thumb, over which the hand may swing easily, is the secret of legato arpeggios.

The time signature shows only the mathematical division of the bar; the pulse is something for which there is no symbol. It must be a live and vital force felt by the performer before it can be communicated to the listener. If you would hear the pulse of the universe beat you must have time for contemplation when you practice.

Subtle pedalling shows the artist mind. If the ear listens intently for fine effects in the use of the pedal the foot will make correct movements unconsciously.

The more intelligent and concentrated the practice the less need for repetition. If you do not listen to the still small voice

Then, when the tempo is increased the pedal added, the effect will be smooth, and harp-like.

"Democracy needs music to humanize and elevate it. Music is to have an influential rôle in preparing the way for the hoped-for federation of mankind."

—HORACE WHITEHEAD

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TO THE  
PROFESSION

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## MAY DAY

...and other Spring Occasions

### CHORUS NUMBERS

Cat. No.	Title	Composer	Price
20230	In May (Unison)	Ira B. Wilson	.06
20231	Spring Song (Unison)	Ira B. Wilson	.06
10234	Blossom Time (2 Pt.)	J. W. Lerman	.15
115	Dawn of May, The (2 Pt.)	F. Berger	.12
15688	In the Spring (2 Pt.)	Mendelssohn-Green- wald	.10
20409	'Tis May (2 Pt.)	Ira B. Wilson	.08
20672	'Tis May Upon the Mountain (2 Pt.)	William Baines	.12
15512	Lilacs (2 Pt.)	Cadman-Forman	.10
15504	Lovely Springtime (2 Pt.)	Moszkowski-Forman	.12
6174	May March (2 Pt.)	R. R. Forman	.15
6165	Maypole, The (2 Pt.)	H. E. Warner	.12
20297	May Time (2 Pt.)	R. M. Stults	.08
20370	Spring Fantasy, A (2 Pt.)	Norwood Dale	.08
20330	Bright May Morning (3 Pt.— Treble)	R. M. Stults	.12
20188	Come, Let Us Go A-Maying (3 Pt.—Treble)	Ira B. Wilson	.10
10866	(O) That We Two Were May- ing (3 Pt.—Treble)	H. W. Wareing	.12
274	May Pole Dance, The (3 Pt.— S. A. B.)	R. E. DeReef	.15
10351	May Night (4 Pt.—Treble)	Franz Abt	.05
20258	Anthem to Spring (4 Pt.— Mixed)	Wm. Baines	.12
20160	Come, Gentle Spring (4 Pt.— Mixed)	J. Haydn	.10
10012	Gentle Spring (4 Pt.—Mixed)	Mendelssohn-Dressler	.15
15715	Glad May Morning, A (4 Pt.— Mixed)	E. L. Ashford	.12
20123	In the Pride of May (4 Pt.— Mixed)	G. Ferrata	.08
	Pageant of Flowers (Operetta for children)	Richard Kountz	.60
	A splendid 20 minute singing, dancing and scenic presentation, indoors or outdoors. For girls and boys or girls alone.		
	PIANO SOLOS		
22636	May Dance	C. Hueter	Gr. 2 1/2
14125	May Day	D. D. Slater	Gr. 2
9632	May Day Waltz	L. A. Bugbee	Gr. 1
9631	Maypole Dance	L. A. Bugbee	Gr. 1
16201	Maypole Dance	A. M. Foerster	Gr. 3
15019	Maypole Frolics	W. Berwald	Gr. 2 1/2



## MOTHER'S DAY

### VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
25176	Candle Light	Charles Wakefield Cadman	.d-g... \$0.50
	In a recent broadcast, John McCormack featured this beautiful solo which extols Mother-worth in an inspired manner. The musical setting is one of particular richness.		
26002	Mother's Day	Frank H. Grey	.c-E...
19695	Mother Calling	Alfred Hall	E flat-g...
	One of the most appealing Mother songs, in music as well as words.		
17956	Mother	Stanley F. Widener	.c-F...
	A very smooth singing song with an excellent text on Mother.		
24022	Old Fashioned Mother Of Mine	Richard Kountz	.d-E flat...
24021	Old Fashioned Mother Of Mine	Richard Kountz	.E-F...
24020	Old Fashioned Mother Of Mine	Richard Kountz	F sharp-g...
	The above song (published in 3 keys) is a song which will do anyone's heart good to sing or hear at any time, but it is particularly acceptable for Mother's Day.		
19632	Little Mother	Daniel Protheroe	c sharp-D...
18680	Little Mother O' Mine	Herbert Ward	E flat-E flat...
	There is a splendid Mother tribute in this attractive solo.		
6884	Mother O' Mine	B. Remick	.d-E...
24043	My Mother's Song	John Openshaw	.d-g...
19404	Never Forget You—Dear Mother and Her Prayer	May Parker Jones	.d-F...
18696	Old Fashioned Dear	Cecil Ellis	.c-F...
19420	Song of the Child, The	Mano-Zucca	.d-F...
	The musicianship of a singer will appreciate the effective and dramatic qualities of this song.		

### QUARTET OR CHORUS—Mixed Voices

20010	Rock Me to Sleep	Frank J. Smith	.10
20456	Memories	Gertrude Martin Rohrer	.10
35151	O, Mother of My Heart	Carlyle Davis	.15
	A number of good proportions. While not difficult it is of a quality that will satisfy the best quartets or choirs.		

### CANTATA

Slumber Songs of the Madonna (For Women's Voices)	May A. Strong	\$1.00
	A beautiful choral work. The inspiring text by Alfred Noyes makes it a lovely contribution to a fine Mother's Day Program.	



## JUNE WEDDINGS

### VOCAL SOLOS

30318	Nuptial Song	Davis	\$0.40
30173	For You, Dear Heart—Speaks (Two Keys)		.70
30172	All For You—d' Hardenot (Two Keys)		.70
12268	O Perfect Love—Burleigh (Two Keys)		.60
17012	You Came to Me With Love—Braine		.30
18489	I Love You Best—Brown		.35

### PIPE ORGAN

30326	Bridal Song, From "Rustic Wedding Symphony"	Goldmark	.35
24991	A Merry Wedding Tune—Sax		.50
42912	Bridal Chorus (Lohengrin)—Wagner		.40
13486	Wedding March—Mendelssohn		.60
24970	Love Song—Drdla-Mansfield		.50

## FLAG DAY

(See Also INDEPENDENCE DAY)

### CHORUS NUMBERS

Cat. No.	Title	Composer	Price
15541	The Flag Is Passing By (Mixed)	Barrett	.08
219	O Glorious Emblem (Mixed)	O'Neill	.15
224	Hall to the Flag (Mixed)	Jeffery	.05
30260	Stars and Stripes Forever (Mixed)	Sousa	.10
35234	Stars and Stripes Forever (S.A.B.)	Sousa	.12
35232	Stars and Stripes Forever (Unison)	Sousa	.10
10732	Our Country's Flag (Unison)	Wolcott	.10
35233	Stars and Stripes Forever (2 Pt.— School Chorus)	Sousa	.12
C2176	Flag Song (Fling Out Her Glorious Folds) (Male)	Hammond	.12
35119	Stars and Stripes Forever (Male)	Sousa	.12
	Our Flag (Cantata for School)		
	Our Colors (Short Cantata for Men's Voices)		
	Spross		
	PIANO SOLOS		
16275	Betsy Ross	Spaulding	Gr. 2
25426	Flag Goes By	Grey	Gr. 2 1/2
16501	Hats Off to the Flag	Spaulding	Gr. 3
12089	'Neath Old Glory	Ralph	Gr. 2 1/2
8234	'Neath the American Flag	Kern	Gr. 3
11896	Ours Is a Grand Old Flag	Spaulding	Gr. 1
17720	Salute to the Colors	Anthony	Gr. 2 1/2
14568	Stand by the Flag	Stults	Gr. 3
30111	Stars and Stripes Forever	Sousa	.35
30552	Stars and Stripes Forever (Simplified Edition)	Sousa	Gr. 2 1/2 R.50
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16275	Betsy Ross	Spaulding	Gr. 2
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## MAY DAY

WEDNESDAY, MAY 1ST

## MOTHER'S DAY

SUNDAY, MAY 12TH

## MEMORIAL DAY

THURSDAY, MAY 30TH

## FLAG DAY

FRIDAY, JUNE 14TH

## INDEPENDENCE DAY

THURSDAY, JULY 4TH

## JUNE WEDDINGS

Cat. No.	Title	Composer	Price
21002	Oh, Hail Us, Ye Free. From "Ernani"	Arr. Felton (Male)	\$0.12
	Hail Brave Washington (Mixed)		
35154	Comrades' Song of Hope	(Male—Secular)	.05
81	Lay Him Low (Mixed—Secular)	Adam	.10
	Memorial Day (Mixed—Secular)		
22573	Abraham Lincoln	Blake	Gr. 2 1/2 .30
12131	Battle Cry of Freedom	Renk	Gr. 3 .25
11910	Decoration Day	Spaulding	Gr. 2 .25
2534	Our Glorious Union Forever	Howard	Gr. 3 .35
18425	Our Invincible Union	Rolfe	Gr. 5 .50

Cat. No.	Title	Composer	Price
21002	Oh, Hail Us, Ye Free. From "Ernani"	Arr. Felton (Male)	\$0.12
	Hail Brave Washington (Mixed)		
35154	Great Days of the American Revolution (8 Patriotic Choruses—S. A. T. B.)	Peery	.60
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Paul Revere's Ride	(Cantata for Mixed Voices)	Gantvoort	.75
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The Lost Locket	(Juvenile Operetta)	Forman	.60
	PIANO SOLOS		
Fourth of July		Liebling	Gr. 2 1/2 .30
6818	Independence Day	Cadman	Gr. 2 1/2 .35
11825	Independence Day (Intro. O Columbia the Gem of the Ocean and Yankee Doodle)		Gr. 2 .25
22571	John Paul Jones	Blake	Gr. 2 1/2 .35
30044	Liberty Bell March	Sousa	Gr. 3 1/2 .50
15101	Patriotic Day	Crammond	Gr. 2 .35
25826	Spirit of '76	Rebe	Gr. 2 .35
17366	Patriotic Day	Grammond	Gr. 2 .50
25082	To the Front. Military March	Clark	Gr. 3 .50

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